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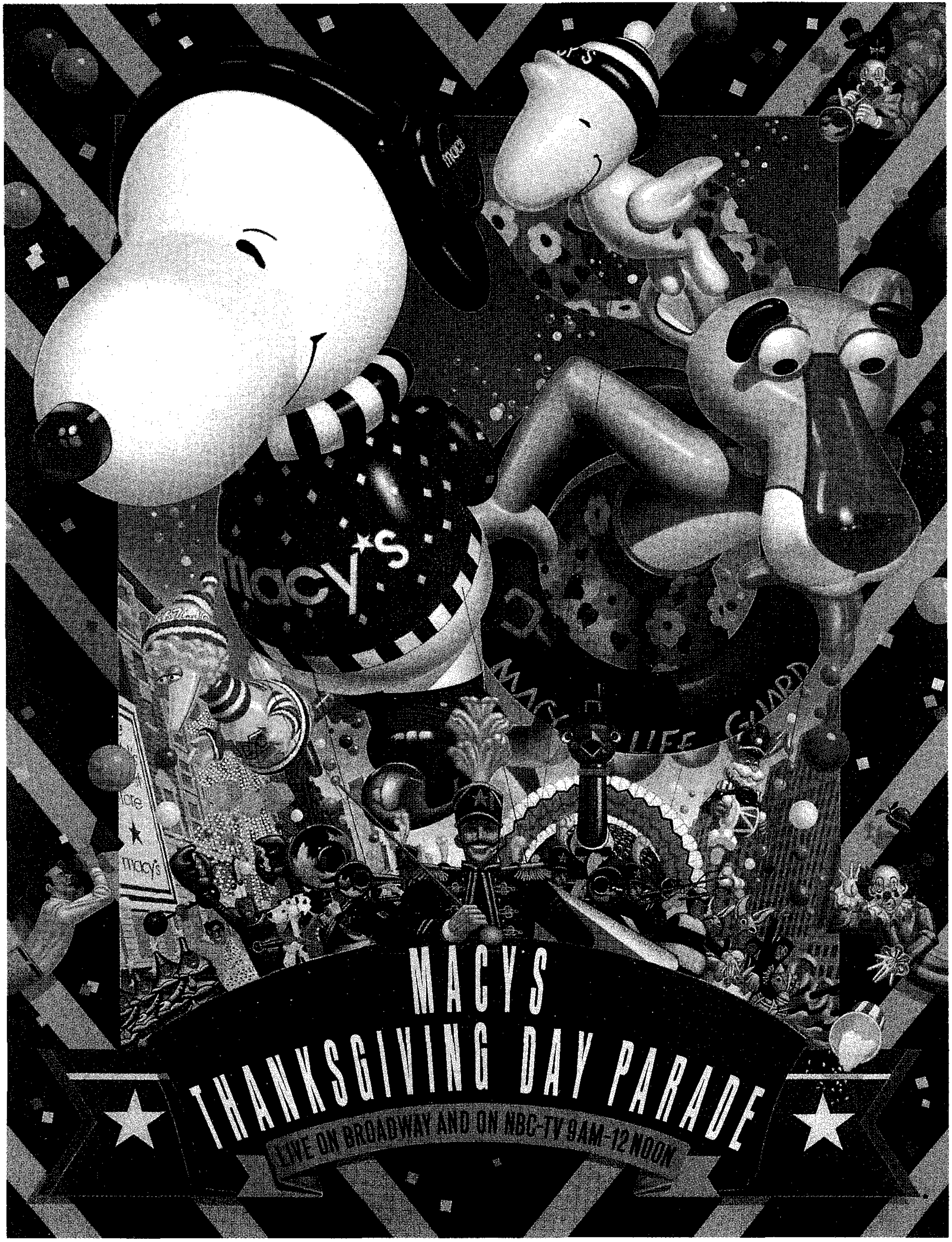
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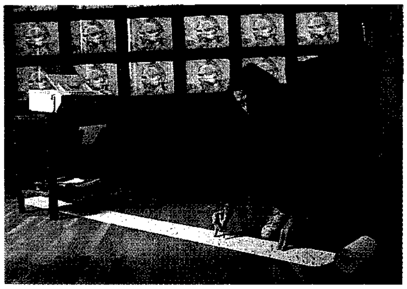
BY DAVID BLUM



"Can I fax this to you?" has become as American as "Have a nice day." All over the country, people are sending faxes: Listeners send them to WNEW-FM asking to hear a favorite song; readers send them to the letters-to-the-editor department of *Time;* artist Peter Max (right) even sends doodles by fax. And faxes make people work faster. "Yes, fax has changed my life," says one corporate manager. "It has shortened it."

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BY BERNICE KANNER

Two years ago, Bernice Kanner gave birth to twins seven weeks prematurely. Both spent time in Mount Sinai's neonatal-intensive-care unit, as do some 600 babies annually. She recently returned to the unit and learned that technological advances allow doctors to keep more preemies alive than ever before—and that new studies suggest that these children are also at risk for more health problems later in life.

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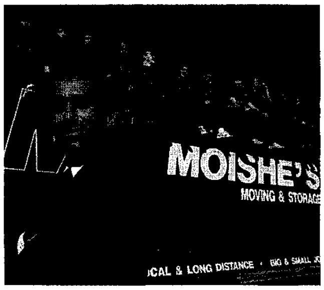

Israelis have taken over the moving business with the same savvy that Koreans used to corner the fruit-and-vegetable market. The most successful company is six-year-old Moishe's, which moves 1,500 New Yorkers every month in its ubiquitous red trucks. Moishe's offers low rates, because it has nonunion employees (who can move your one-bedroom apartment at 2 A.M. on a Sunday).

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Model: Colleen Cowan for Bookers, Inc. Hair and makeup: Erica Rosenast for Creative Workforce. Fax machine: FAX20E, courtesy of Ricoh Corporation. Backdrop: Oliphant Studio. Skirt and belt: Fine Design.

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LETTERS

No Place Like Home

I READ WITH INTEREST MARILYN BETHANY'S fine article "The Hot Suburbs" [October 31]. However, as a real-estate broker in Stamford, Connecticut, I was disappointed that our exciting, vibrant bedroom community was not mentioned.

I commend Bethany's strategies for narrowing the myriad choices facing today's buyer. Further, her advice to first investigate a town's school system is absolutely correct.

Understandably, we in Stamford are proud of our fine public-school system. Because we receive so many inquiries about our schools from newcomers, we have compiled, with assistance from the local board of education, a comprehensive study, "Perspective on Education in Stamford," which answers the most frequently asked questions.

Richard Jandorek
Vice-president
John Garrison Real Estate
Stamford, Conn.

I TAKE ISSUE WITH MARILYN BETHANY'S discriminatory statement "In New Jersey, it's New Jersey," followed by more barbs about the Garden State. We have the best of all worlds here in North Jersey: easy access to Manhattan (a fifteen-minute drive to the George Washington Bridge), great schools, swim clubs, hiking trails, tennis, golf, and good neighbors who care about one another.

The beauty and quiet country living of our idyllic town has attracted many professional musicians, middle managers, and even Brooke Shields. Our homes are our castles, and if Bethany were to take a ride through this area and visit the playgrounds that teem with children playing soccer or tennis and romping with their dogs, or were she to visit the trails around our reservoir and smell the pine trees, maybe she'd have a different view of New Jersey. We are not the Turnpike or the ugly industrial areas that give us a bad rap. We don't need to send our children to private schools or private camps—we know our teachers, our police force, and our volunteer fire department.

So keep your "Yech, New Jersey" attitudes. Our real-estate brokers don't have to "sell" our towns to pro-

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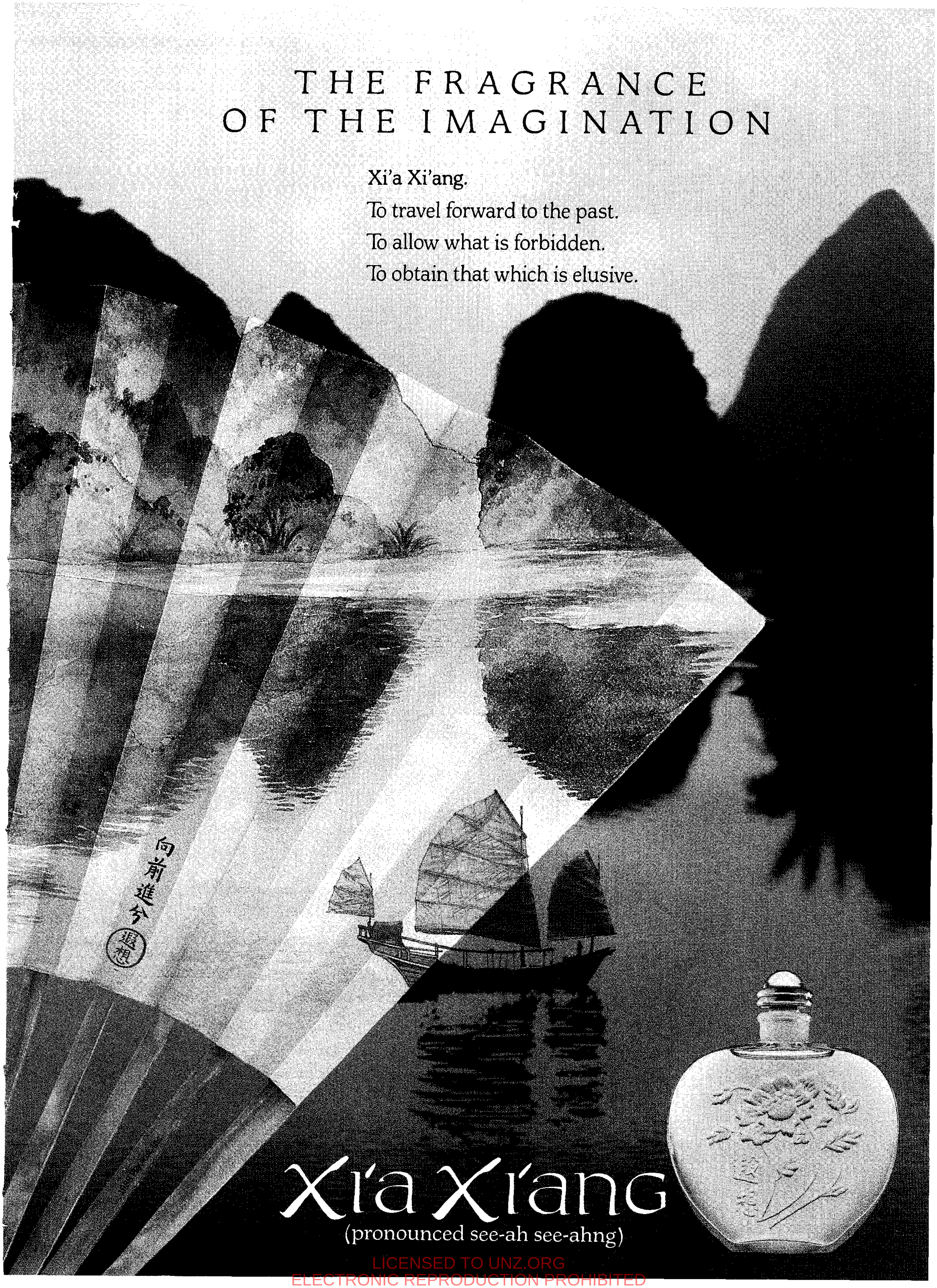

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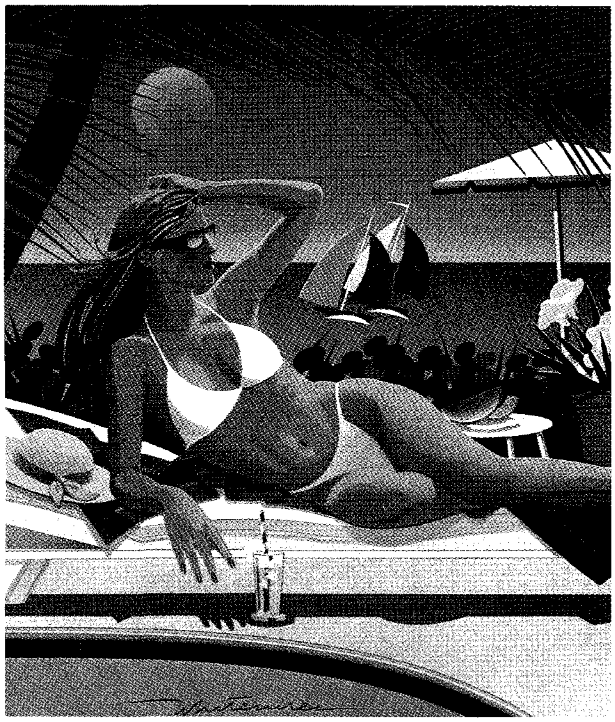

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Ruth Eby
Haworth, N.J.

WE TAKE EXCEPTION TO "THE HOT SUBurbs," in which you portray areas like the village of Pelham as prettier than Larchmont.

Obviously, Marilyn Bethany has never visited our waterfront community, which has many beautiful areas: Larchmont Manor, Rouken Glen, Bonnie Briar, and Winged Foot. Bethany also neglected the wonderful waterfront areas of Mamaroneck Village. And if the article was based on fine school systems, Bethany was way off base when she omitted ours.

We would be happy to give Bethany a tour of our lovely heterogeneous neighborhood and prove to her what a "hot suburb" really is.

Staff
The Severin Company
Larchmont, N.Y.

THERE ARE A FEW QUESTIONABLE STATEments in "The Hot Suburbs," but none quite so silly or as sociologically insulting as "If the cheerleaders look like future manicurists, this may not be the town for your sugar 'n' spice."

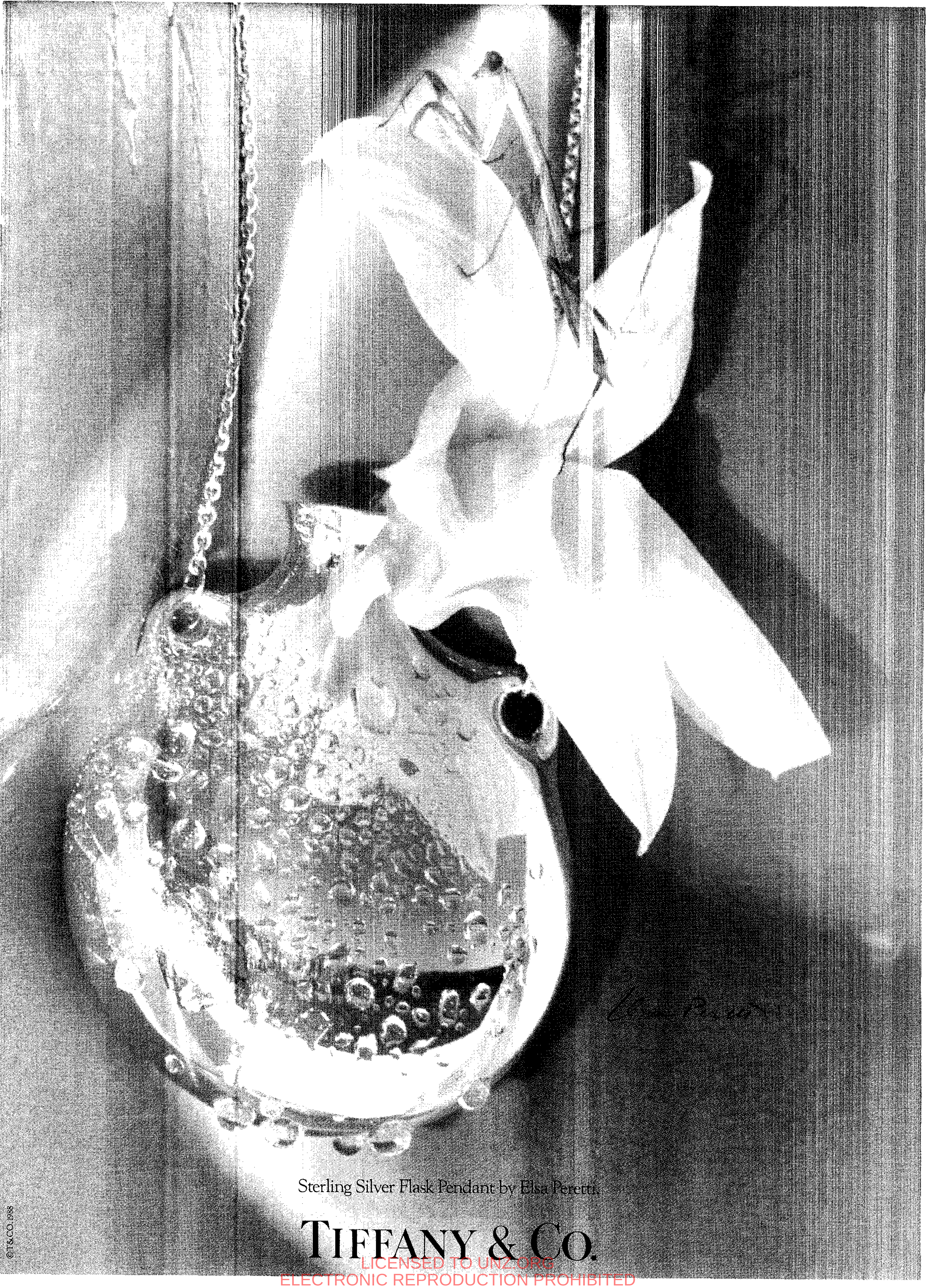
What exactly does a future manicurist look like? Does she (or he) look, maybe, Italian? Or Asiatic? Or maybe like a *New York* Magazine staffer? I played football in high school, in college, and in the Army, and I have yet to meet *anyone* who found cheerleaders "appalling." Where did you get the idea that the look of a football team's cheerleaders possibly indicates which type of children "rule" a particular roost? Would you feel better if they all looked like Judd Nelson and Molly Ringwald?

Richard Szathmary
Atlantic Highlands, N.J.

Book Review

I AGREE WITH DAVID BLUM'S COMments in "The Tome Machine" [October 24] concerning the marketing of author Stephen Hawking. I would go even further, though, and accuse Hawking's publishers of gross exaggeration, if not misrepresentation, of *A Brief History of Time's* content.

On the jacket, Bantam makes the appealing argument that because he has been confined to a wheelchair for the past twenty years, Hawking is uniquely able to conceive and describe answers to the biggest questions in this "truly enlightening book." The truth is that the treatment is uneven in the extreme, often trite, and incomprehensible to every reviewer I have read, despite almost universal praise. In the introduction, Hawking admits his irritation with his editor's



Sterling Silver Flask Pendant by Elsa Peretti.

TIFFANY & Co.

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lengthy list of comments about the first draft. I strongly suspect that there was no list about the second draft, perhaps because of the physical ordeal it must have been for Hawking to revise large chunks of material. Instead, the editor's attention turned to marketing, which is more fun.

I agree that the marketing was clever but regard it as a cheap ploy, unworthy of a serious publisher or writer and unworthy of the subject. For readers who were similarly disappointed with the product but who remain doggedly interested in the topic, may I recommend Bertrand Russell's *ABC of Relativity,* which is much closer to the genuine article.

Nicholas Budd
London, England

WHATEVER HE MAY WANT TO THINK OR say about the relative merits of left- or right-leaning books on economics or sociology (he obviously prefers left-leaning), David Blum's attack on the popularity of Stephen Hawking's book does not do justice either to your fine magazine or to the art of book reviewing. Hawking possesses one of the greatest scientific minds of our time and is doing important creative work in the rapidly evolving field of cosmology. It speaks well for our society that so many readers are willing to try to reach an understanding of his interests.

It is said that when the present Queen Elizabeth was being tutored in philosophy, she asked her tutor if it was important that she understand all Immanuel Kant's essays. Her tutor replied, "It is sufficient that you know he existed."

Frederick Seitz
President emeritus
The Rockefeller University
Manhattan

David Blum replies: I prefer my books to stand straight up.

DAVID BLUM'S "THE TOME MACHINE" gives me an opportunity to relate an incident involving manipulation of the *Times*'s best-seller list.

I had consistently noticed L. Ron Hubbard's books on the list, and it baffled me that I had never seen anyone buy or read them. Then I got some insight. My boss, a Scientologist, instructed me to call twenty New York–area bookstores and order ten books using his credit card. He told me he would be reimbursed by the organization. I was not the only one doing this. Then the answers to my questions fell into place, and, needless to say, I promptly left this man's employ.

Name withheld
Jersey City, N.J.

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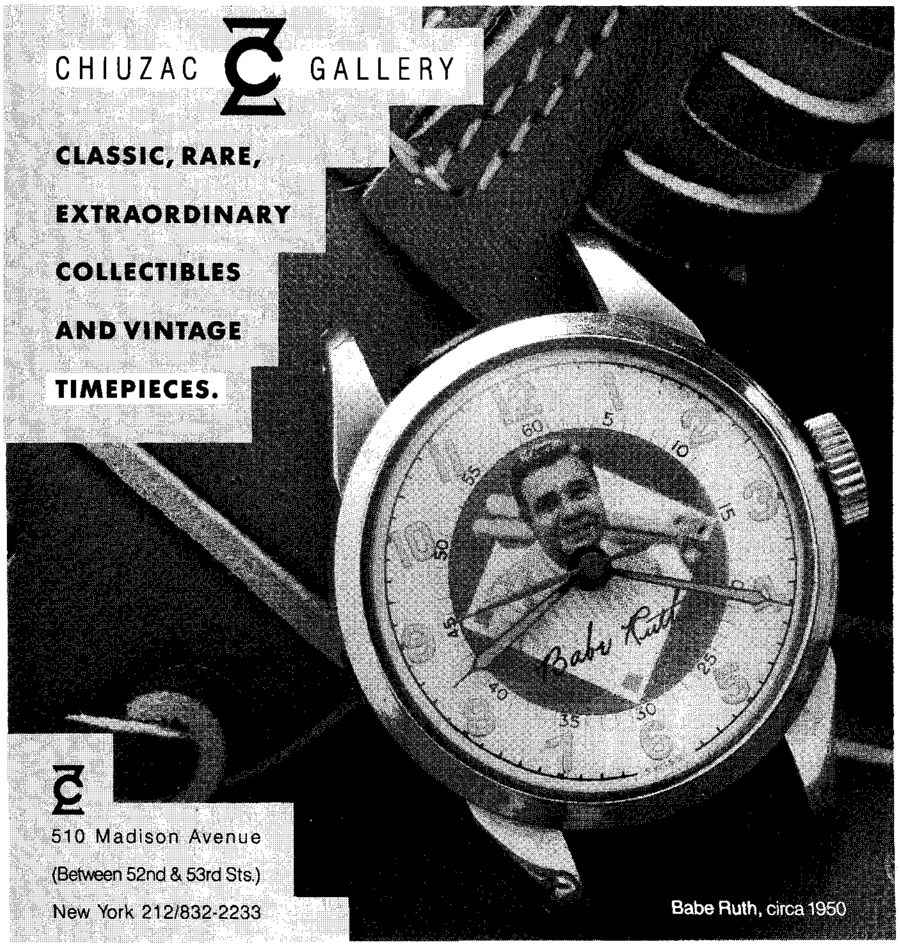

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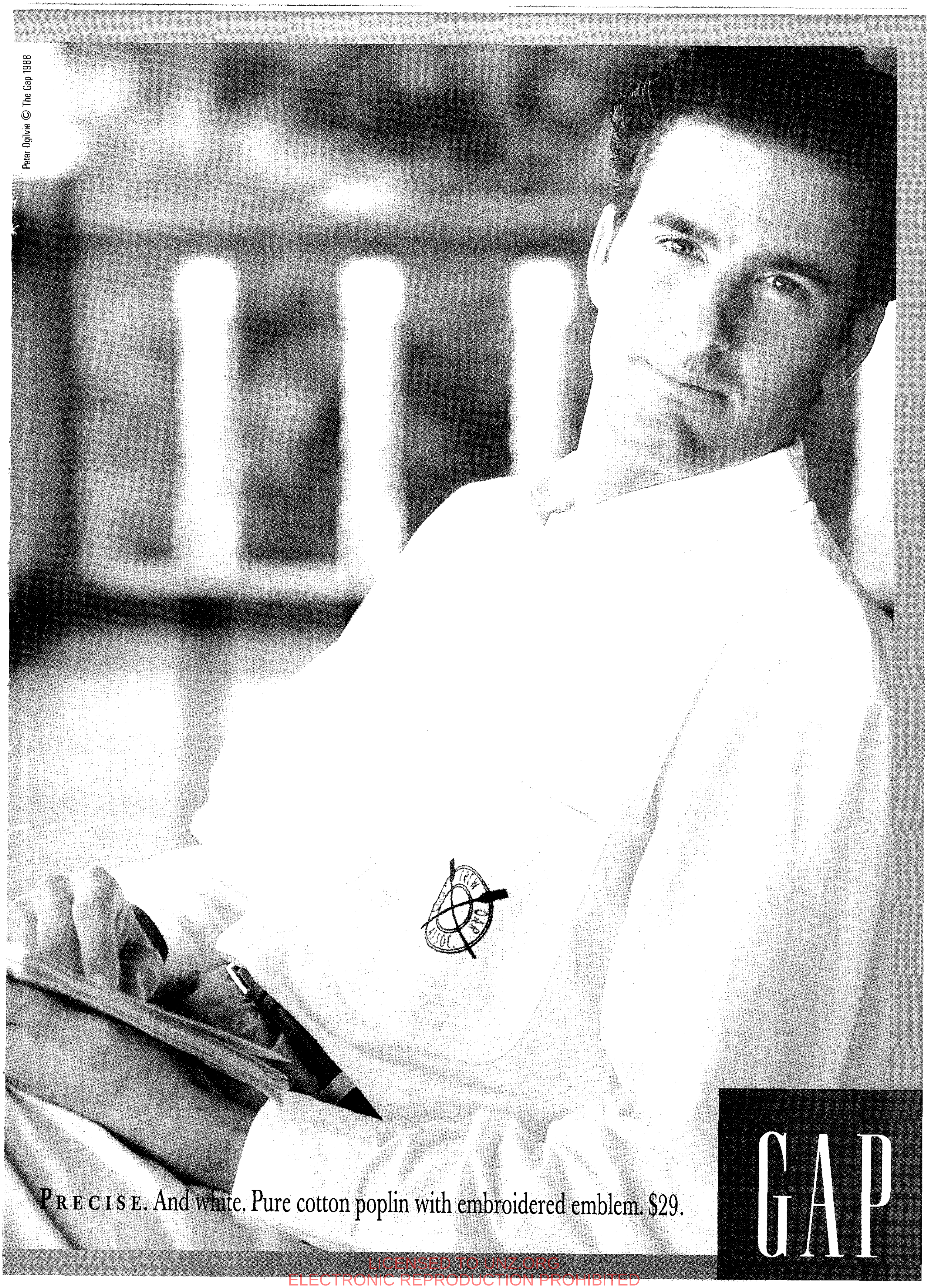
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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

THE CITY POLITIC...WEEKEND EDITION...THE PACE OF THE RACE...DUCK SOUP

BELLAMY PONDERS POLITICAL COMEBACK

Carol Bellamy, who left the City Council presidency for Wall Street after losing the 1985 mayoral race, wants to run for office again, says a political source. Bellamy, a municipal-bond underwriter at Morgan Stanley, has told associates that she's considering a bid for the seat held by Ned Regan, the state comptroller who was recently accused of unethical fund-raising.

"During her work in the Dukakis campaign, Carol realized that she still has the political bug," says the source. "With her Morgan Stanley work, she has the financial experience that would give her credibility as a comptroller, and she has contact with powerful money people to help her raise the funds." But it would be a tough election, the source says, because Bellamy lost allies and credibility during her bid for mayor.

"It's too early to discuss at this point," says Bellamy. "I do want to run for office again, but not next year." Regan's seat becomes available in 1990.

ELECTION '88: FAST TIMES AT CBS NEWS

It looks as if the firm hand of news president David Burke was guiding CBS's campaign coverage last week. A CBS source says that on the Saturday before Election Day, Burke, who has kept a low profile since coming to the network this past summer, sat through a rehearsal of the planned coverage and decided that the program was "too boring." Within two days, the source says, the leisurely pace of the show was sped up.

"They picked up the tempo, scheduling a lot of short segments—most of them under a minute—in rapid succession," says the source. "They left most of the two- and three-minute pretaped video packages, which were shown early on Saturday's rehearsal, until after midnight. Even though the early Nielsens have CBS in last place, most people here thought the last-minute changes made the show more lively." Lane Venardos, executive producer of special events, says, "I'm not going to say who made the decision. We collectively agreed that we had to move more quickly. That's what rehearsals are for."

HEVESI ENLISTS TWO FROM CUOMO CREW

If Queens assemblyman Alan Hevesi decides to run for city comptroller, he will have two seasoned strategists in his inner circle. Cuomo confidant Michael Del Giudice, who was chairman of Michael Dukakis's New York State campaign, and former Cuomo press secretary Marty Steadman have agreed to act as Hevesi's top advisers.

Del Giudice, who has known Hevesi for more than ten years, says he will work as a campaign strategist. Steadman, who will help Hevesi if city comptroller Jay Goldin doesn't run for re-election, says he plans to handle media relations for the campaign. "If he needed me to hand out leaflets, I'd do that, too," says Steadman, who left the Cuomo camp in 1987. "I grew up in Queens, too, and I have the highest regard for men like Hevesi. I think he understands the city."

TIMES EDITORS TRY TRADING OFF

New York *Times* managing editor Arthur Gelb has some top editors playing musical chairs for 90 days. Joseph Lelyveld, the foreign editor, has become "weekend editor." His deputy editor, Bernard Gwertzman, is now heading up the foreign desk, assisted by Fred Andrews, the editor of the "Business Day" section. Mike Levitas, the editor of *The New York Times Book Review,* is deputy editor of the business section. His deputy editor at the *Book Review,* Rebecca Sinkler, will manage that section for 90 days.

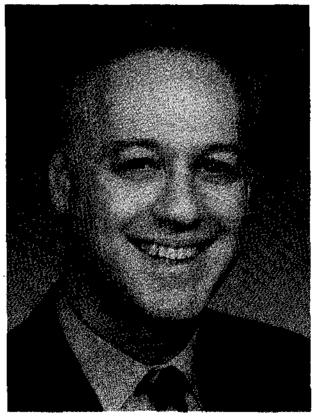
Gelb wouldn't elaborate on the temporary changes except to say, "It's part of a newsroom experiment." A *Times* source, however, says, "They've felt the need to beef up reporting on the weekend, and they've never had a weekend editor. Also, Andrews has been chafing at the bit to do something other than business, so they felt this was the right time."

ASPCA CHAIRMAN SHOOTS TO KILL

Thomas McCarter III, chairman of the board of the American Society for the Prevention of Cruelty to Animals, shocked some onlookers by shooting birds at the Mashomack Preserve Club in Dutchess County recently. McCarter, who has headed up the animal-protection group for almost five years, says he has been hunting "several times" in the past few years, but says he sees no conflict between the pastime and the

CAROL BELLAMY

DAVID BURKE


ALAN HEVESI

Photographs: top, Susan Gilbert/*Newsday;* center, John Chiasson/Gamma-Liaison; bottom, Beck's Studio.

LONG ISLAND LUXE...FUTURE PERFECT...DOVE TALE...USING THE POWER OF ATTORNEY

principles of the group.

"I don't *enjoy* hunting. I eat what I kill, so it doesn't go against the statement of purpose of the group, which specifies that you can't hunt wild animals solely for the thrill of killing," says McCarter. "There are people in the [ASPCA] who think you shouldn't step on ants.... I'm not opposed to hunting selectively."

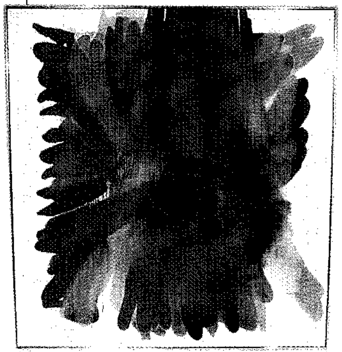
RUDOLF

RUDOLF'S NEW CLUB: A 2020 VISION

Rudolf, the club operator who owned Danceteria and helped run the Tunnel and Palladium, is opening a new club in December. The club, as yet unnamed, will fill a 15,000-square-foot, five-story building at Tenth Avenue and 13th Street.

The club will be fashioned after the film *Blade Runner*, says Rudolf, and will be set sometime around the year 2020. "It will be in a world where there's been so much immigration that you can't tell what country you're in," the nightlife guru says. "The décor will be a combination of Asian, African, and North and South American."

The club will be "high-energy, as opposed to low-energy," like Nell's or M.K., he says. "In the club scene today, people don't want to mingle with anyone who's not like them. It causes friction, but friction creates energy. So I'm going to have five floors, each tailored to a different type of person—so that there will be a mixture of people without any mingling."



MORRIS LOUIS'S *ALEPH SERIES IV*, IN THE EMPIRE STATE COLLECTION

EMPIRE COLLECTION: NEW ART MOVEMENT

The New York State Office of General Services is moving the best-known paintings and sculptures from the state-owned Empire State Collection into its own headquarters, in Albany's Corning Tower. The collection includes paintings by Mark Rothko and Jackson Pollock and sculptures by Louise Nevelson. Most of the collection has been hanging in the heavily traveled concourse of the Empire State Plaza.

"The Corning Tower lobby has better security," says curator Dennis Anderson. "It's still open to the public, but there is not as much foot traffic, so it will be quieter and more conducive for tours to view the collection."

FOOD NOTES FROM ALL OVER

Sign of the Dove is branching out. The restaurant's owners have bought an adjacent building at Third Avenue and 65th Street, the site of August & Co., a food store that closed earlier this year. Co-owner Henny Santo says it's too early to say what the space will be used for, but a restaurant source says Sign of the Dove has been looking into opening a bakery there.... Eileen Weinberg, the owner of Carolina, is opening a gourmet store on 43rd Street near Ninth Avenue, in the Manhattan Plaza apartment complex. Tentatively called Good & Plenty, the store will carry take-out food, baked goods, and catered food and will open in December. Says Weinberg, "The food will be more international than Carolina's, which is American regional, and will cater to the eat-at-home crowd."

THE SIGN OF
The Dove

SIGN OF THE DOVE MATCHBOX

MONTAUK YACHT CLUB'S SHIP COMES IN

Steven Goodstein and Arthur Cohen, former owners of the Gotham and the Grand Bay hotels, are heading up a group that has bought the Montauk Yacht Club and is sinking about $6 million into its renovation.

The club and marina, where Ted Turner, Peter Kalikow, and Leslie Wexner have docked their yachts, was established in 1928 by such families as the Vanderbilts, Astors, Whitneys, and Fords. "The resort has had a rocky history since its heyday, and in the seventies, it went into bankruptcy," says a spokesman for the developers, who bought the yacht club from real-estate mogul Edward S. Gordon. "Several people have tried to upgrade the place, but no one's made an all-out effort," says the spokesman. "We intend to turn it into a five-star resort."

When the Montauk Yacht Club reopens in April, the hotel will have butler service for guests, a restaurant with a three-star chef, valet service, lighted tennis courts, and four swimming pools. In peak season, room rates will start at $250.

GENTILE FRAMES SELF FOR POSTERITY

Visitors to Paul Gentile's office are chuckling over the Bronx district attorney's foray into interior design. It seems that Gentile, who will be replaced by D.A.-elect Rob Johnson in January, has decorated his outer office with eleven ornately framed portraits of former D.A.'s, complete with silver labels specifying the dates they served. The label on Gentile's portrait leaves his term open-ended, and the exhibit has been hung so that there is no room for a portrait of the incoming D.A. Says a source, "Gentile wants to leave his mark on the Bronx one way or another."

Photographs: top, Roxanne Lowit; center, State of New York, Nelson A. Rockefeller Empire State Plaza Art Collection; bottom, David Kelley.

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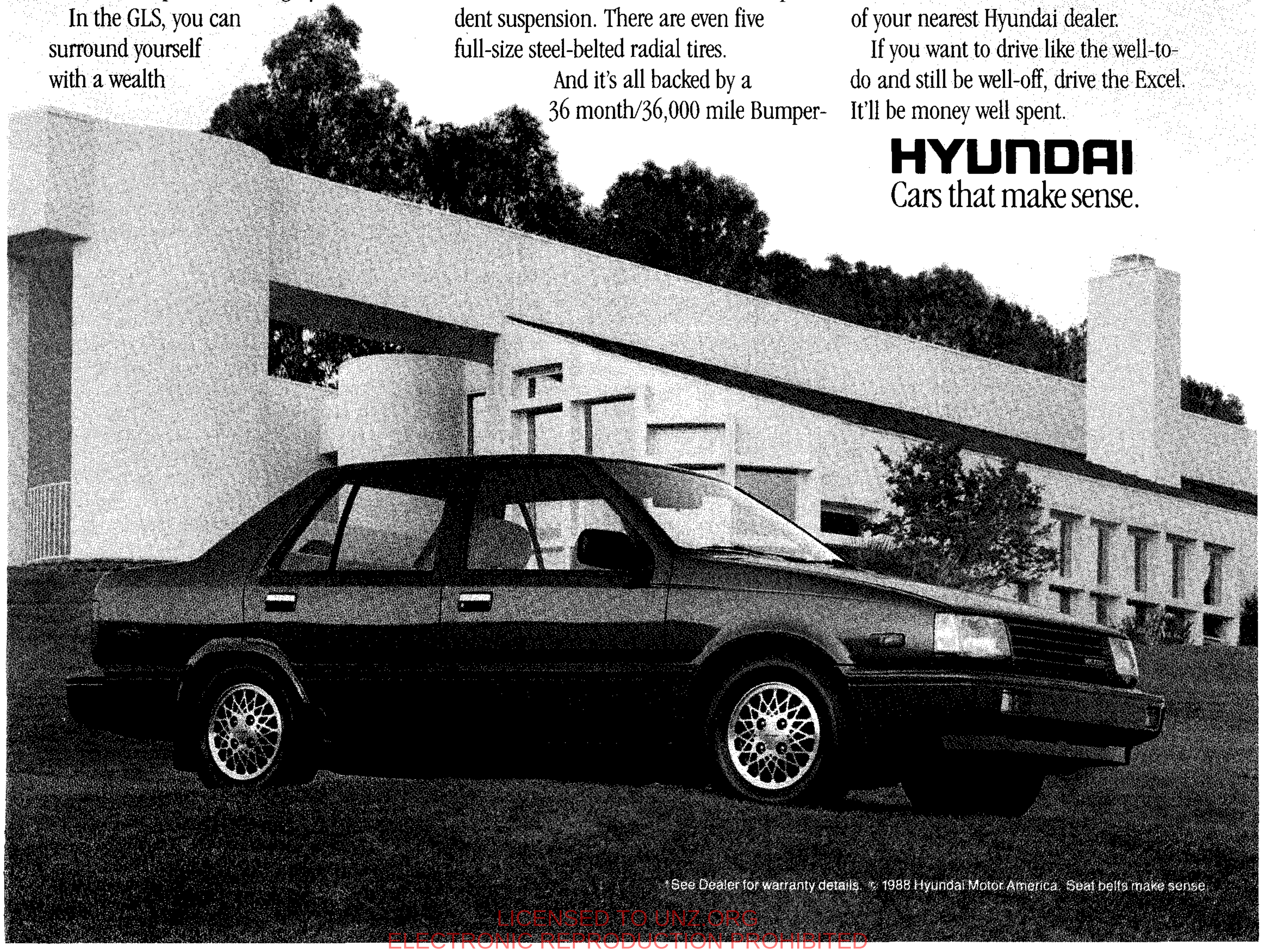
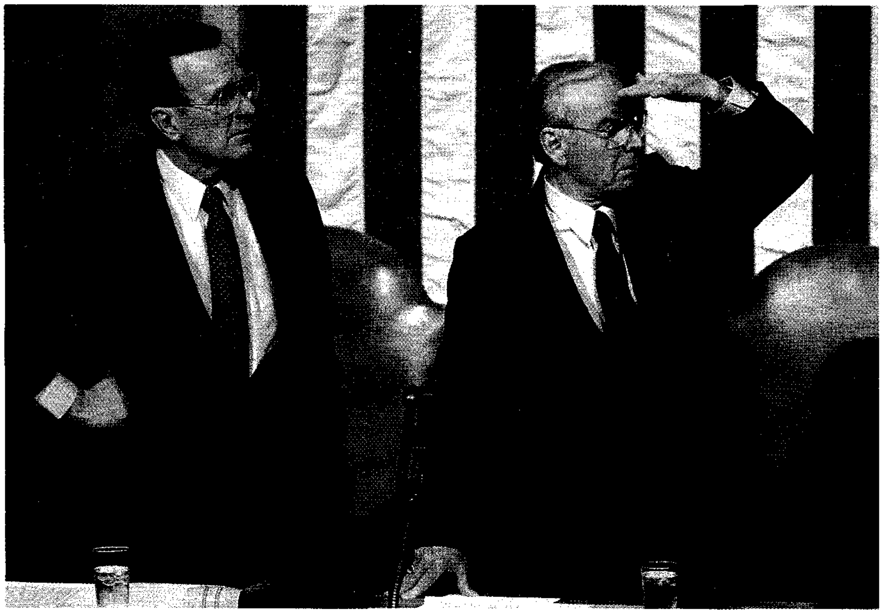


*See Dealer for warranty details. © 1988 Hyundai Motor America. Seat belts make sense.

The National Interest/Joe Klein

THE HONEYMOONERS



SEARCHING FOR ACCOMMODATION: *The president-elect and House Speaker Jim Wright.*

FIVE THINGS BUSH COULD DO

AT THE BEGINNING OF A NEW ERA, IT IS sometimes useful to state the obvious: George Bush did not wear a silly hat when he met the press as president-elect for the first time last Wednesday. He did not wave his arms around, or say goofy things, or challenge the reporters to read his lips. He was neither a wimp nor the tough guy who'd paraded about for the past two months spouting venomous and divisive half-truths about his opponent. He didn't mention his love of country music or eat a pork rind.

No, this fellow was the *other* George Bush—the one his friends had always insisted was the real thing: solid, cautious, not very colorful or eloquent, but decent and eminently reasonable. He gave the appearance of quiet competence. When asked how it felt to be elected president, he seemed humbled by the challenge and the responsibility of it all. "I can't use the word 'exciting,' " he said.

This is how political honeymoons begin: with the realization that the fevered craziness of the campaign is over, the nominee isn't as bad as all that, and the republic will most likely survive. Despite the pundit-blather of cataclysms and confrontations to come, George Bush will have some breathing space now—and something of a mandate as well, albeit a modest one: Don't do anything drastic. Keep the Reagan bubble afloat. And, above all, stay healthy.

But the caretaker's role is trickier than it seems; you can't just tread water; subtle boldness is required. Certainly, if Bush is too passive, too respectful of the Reagan tradition, he'll be overwhelmed by the rush of history. On the other hand, if he so chooses, there are some real opportunities for creative governance—even within the narrow perimeters of his mission. Here are five:

☐ *The budget.* This is, without a doubt, Bush's biggest worry of the next few months. The hot whisper in Washington last week was that a deal would be cut with the congressional leadership on a "quick-strike agreement" to reduce the deficit. It was said that the president-elect's pragmatic senior advisers were pushing for a $40- to $50-billion package, including a ten- to fifteen-cent increase in the gasoline tax (yielding about $1 billion a year in revenue per penny of tax). That, at least, was the favored scenario among purveyors of conventional economic wisdom. "They're gonna deal," said a powerful lobbyist. "[House Ways and Means Committee chairman] Danny Rostenkowski has been saying for weeks that his old friend George Bush would be more reasonable than Ronald Reagan—and maybe even more than Dukakis. These guys are pros. They'll deal."

Oh? More than a few top Bush advisers—and, apparently, the vice-president himself—remain adamant: No new taxes. In fact, some want Bush to throw down the gauntlet in his inaugural address and challenge Congress to cut spending. "Look, people have been predicting the end of the world for the past six years because of the Reagan deficits," says one. "But nothing happened. The sky didn't fall. The deficit has been reduced in relation to GNP—less than 4 percent now. I'm willing to gamble we can keep reducing it gradually for the next four years. Why should the working people of America pay for the fears of a bunch of economic theorists? Why should *we* take the political hit for it?"

"Because Bush isn't Reagan," says Representative Charles Schumer of New York. "He needs actual accomplishments. He isn't someone who, by his very presence, makes people feel good." Indeed, if Bush has been distinguished for anything during his quarter-century in public life, it's been his ability to adapt, to accommodate—oh, all right, to sell his soul, if it came to that—to get what he needed. He will need the cooperation of Congress, especially if times get tough (and you have to assume that Reagan's incredible luck was a fleeting Hibernian phenomenon). No doubt, after the cheap shots and bravado of the campaign, the oleaginous Speaker Jim Wright and the other puffy sachems of the legislature will demand a public act of penance from the new president. What more convincing way than to bite the bullet on "revenue enhancement"?

A quick tax may be quickly forgotten or even be explained away through creative euphemizing. Read my lips: "In response to last week's shocking EPA report on the effect of fossil fuels on ozone depletion, I am calling today for a special, temporary fifteen-cent-per-gallon energy-conservation-and-ozone-replenishment fee. This will not only help clear the air, reduce the deficit, and lower interest rates but also—I am informed by the surgeon general—might even decrease the incidence of skin cancer and respiratory illnesses in years to come."

Not very convincing? It's not very likely either. But George Bush may ultimately find that "no new taxes" is a bargaining chip—like Star Wars—that he'll have to trade in at the last moment to keep his presidency viable.

☐ *The Japanese.* Don't be surprised if Bush schedules a meeting with Prime Minister Noboru Takeshita soon after he is inaugurated. In part, this will be a reward for the crucial role the Japanese played in keeping the world economy stable during the campaign year; more

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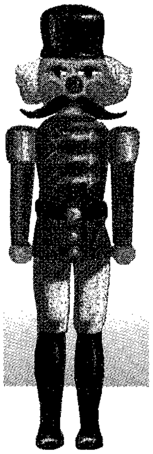

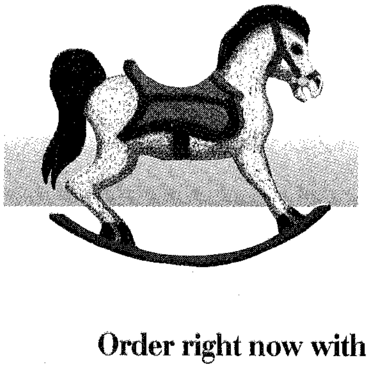

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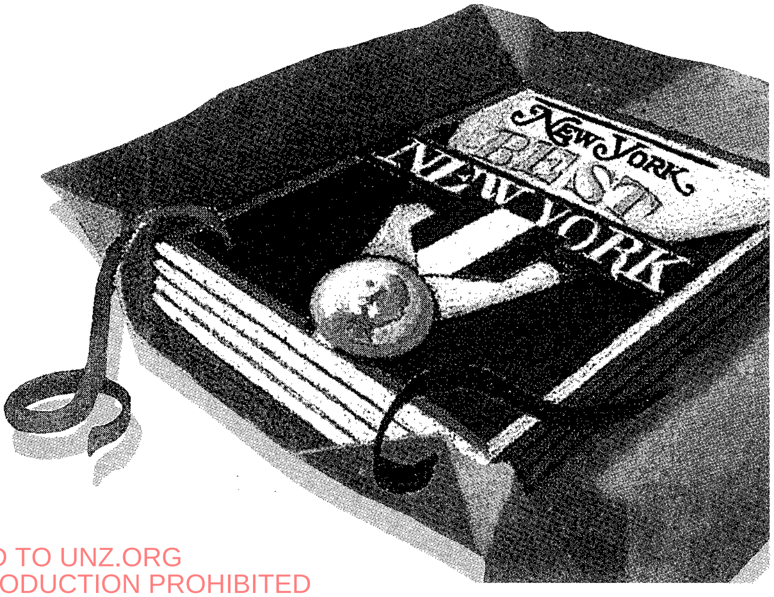

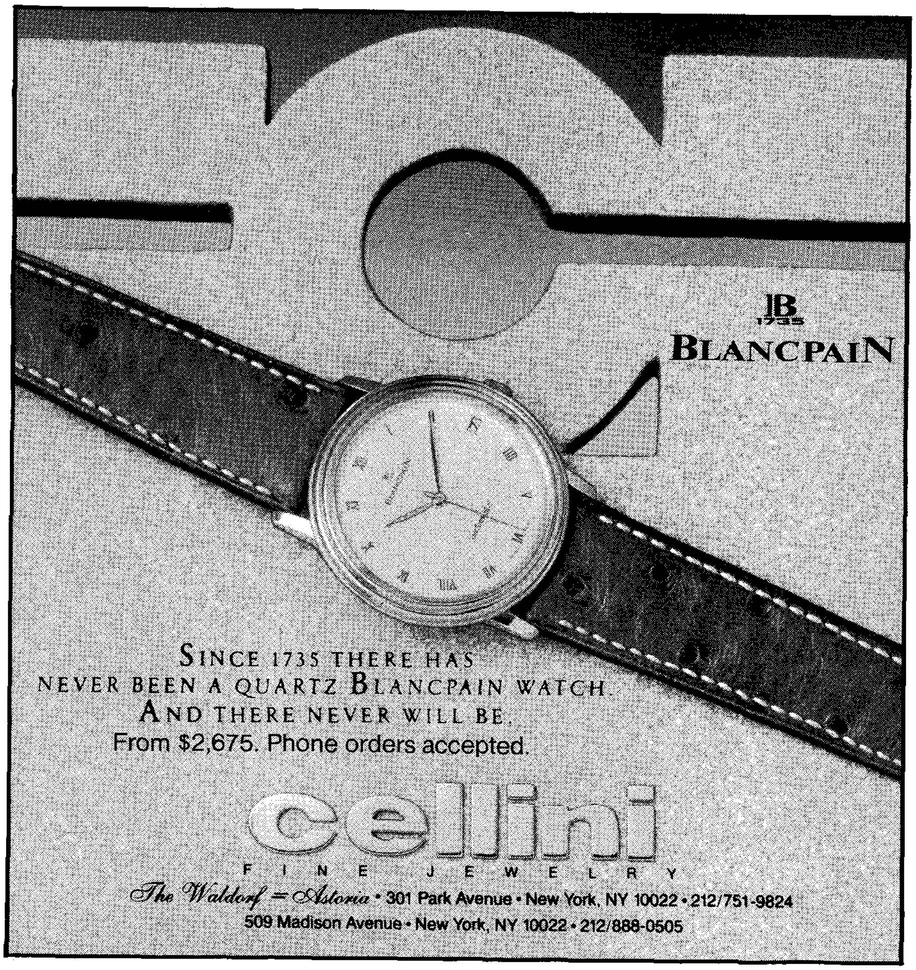

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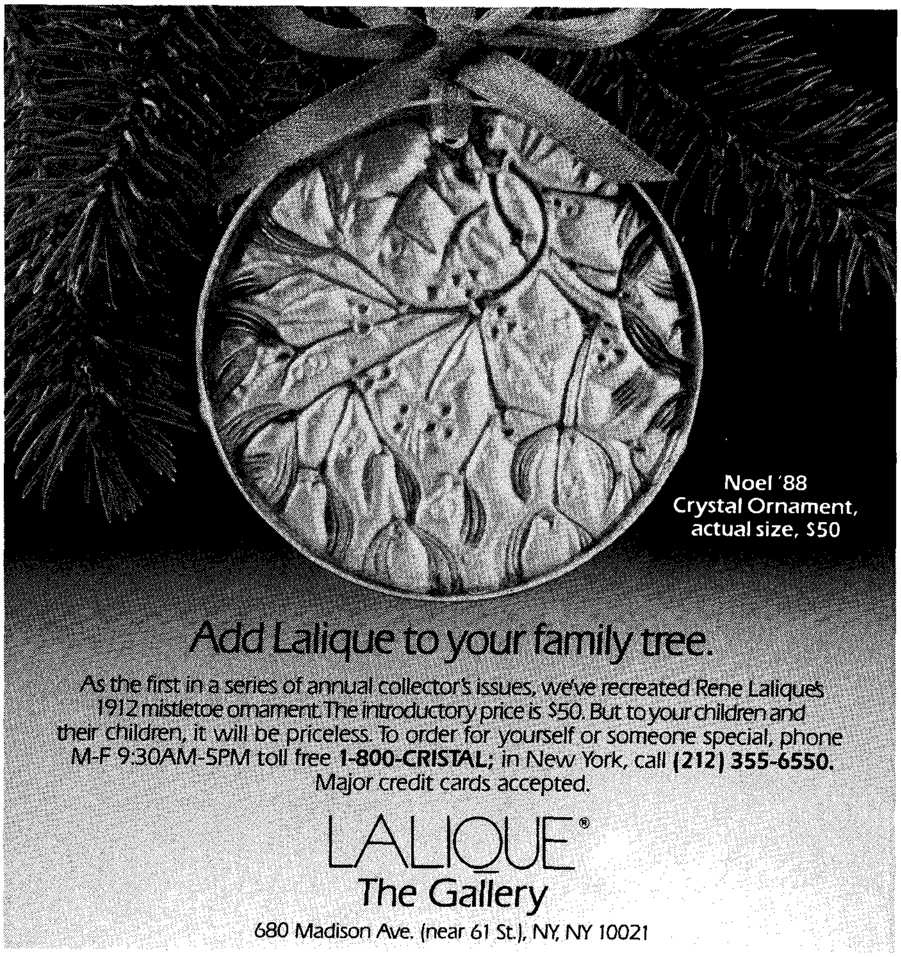
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important, it will be the symbolic acknowledgment of a new partnership in foreign affairs. The Japanese already spend more on foreign aid than we do, and the Bush administration's task will be to make sure the money is spent in a way that advances *mutual* interests. There is a growing sense in the foreign-policy priesthood that this subtle *quid pro quo* is the most creative way for the Japanese to repay us for the military protection we provide. "You'll also see them play a major role in Third World debt relief, especially in Latin America," says a consultant who represents Japanese interests. "An economic revival in Mexico and throughout the region may be the best hope for creating new markets for our products and wiping out the trade deficit." It's also, obviously, a good long-term investment for the Japanese.

☐ *The cities.* Was Bush serious about a "kinder, gentler nation"? If he was so "haunted" by the plight of poor children, why didn't he ever visit a ghetto and allow himself to be haunted firsthand? A certain skepticism is clearly justified—but I have a feeling that Bush may be a pleasant surprise in this area, for several reasons. One is that he's surrounded himself with young, energetic domestic-policy people like Jim Pinkerton and Deborah Steelman (who, though only 33, would be a dynamite Secretary of Health and Human Services); this is in marked contrast with Reagan, who never much cared about such things.

A Republican urban agenda (it is, I must admit, something of a reach even to type those words) would be different from the sclerotic bureaucracies Democrats seem to favor—and, no doubt, would be controversial with the unions and interest groups who now control the apparatus of the welfare state. It would be oriented toward self-help—tenant management of housing projects, for example—and financial incentives (like Steelman's refundable day-care tax break for poor families). It would also bolster early-education and health programs like Head Start and prenatal care.

Of course, such programs require a commodity that Republicans haven't often favored dispensing in the slums: money. And the money won't be there if Bush doesn't cut a deficit-reducing deal with Congress. And even if he does, there will be all sorts of interests competing for the few dollars available. Why would Bush spend the money on Head Start instead of, say, the stealth bomber?

Because of enlightened self-interest. The Democratic nominee for president in 1992 will be forced to win the prize over Jesse Jackson's prostrate body. It promises to be a brutal struggle, and a significant number of black voters may be so resentful of the winner that they'll consider switching to the GOP, a process

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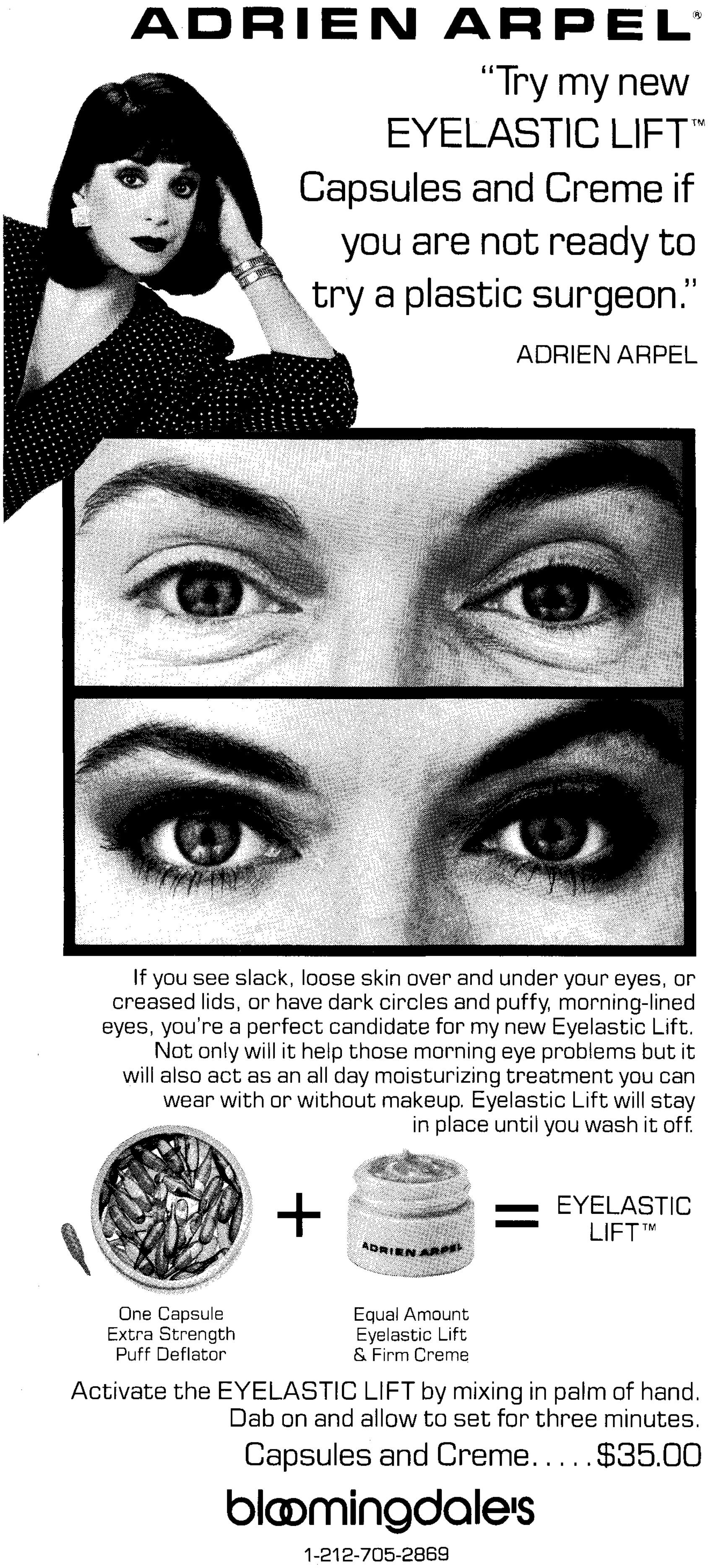
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Bush might facilitate if he can point to a good-faith effort in black neighborhoods. (Those black votes could be crucial if the Democrats nominate a southern populist, forcing Bush to pursue a more northern re-election strategy.)

☐ *The Democrats.* John F. Kennedy had C. Douglas Dillon. Richard Nixon had Daniel Patrick Moynihan. Jimmy Carter had Zbigniew Brzezinski (okay, he's *almost* a Republican). George Bush can prolong his honeymoon by reviving the grand tradition of asking prominent members of the opposition to join his administration. "I can see giving Walter Mondale a job," says one Bush adviser. "Something like U.N. ambassador."

Why not go all the way? Why not find something for the world's smartest clerk? Let's face it, Michael Dukakis has proved he can't hit big-league pitching when it comes to elective politics; he is, however, a world-class bureaucrat. If not Steelman, why not put *him* in charge of HHS? Dukakis might be particularly effective if set loose upon the egregious Medicare system—which could be the single most expensive federal program by 1998. His cost-containment efforts caused squeals of pain from Massachusetts doctors, always an encouraging sign. This is more enlightened self-interest: Someone is going to have to do something about Medicare before too long. Why not let a Democrat do the dirty work? (And if the Duke—or whoever—comes up with an answer, he or she can have all the credit.)

☐ *The Soviets.* This may seem harsh, but the Soviet Union has been the ultimate insurance policy for a generation of Republican presidents. When Richard Nixon couldn't round up ten votes in the Senate, he could always wangle an invitation to visit Leonid Brezhnev. When Ronald Reagan was humiliated by the Iran-*contra* scandal, Mikhail Gorbachev helped him out of the hole by negotiating the INF treaty. If Congress balks, if the economy flops, if the Japanese call in their debts and the dollar collapses, the Soviets will be ready and waiting to negotiate not only a strategic-arms-reduction treaty (START) but also—perhaps—the mammoth conventional-arms-reduction agreement that would relieve burdens from both the American and Soviet economies. Given the dire state of affairs in the Soviet Union, Bush will be able to bide his time and drive a hard bargain (he might open the bidding by pressing the Soviets to let the Sandinistas sink under the weight of their own incompetence in Nicaragua, another economic burden Gorbachev might happily relinquish). The issues involved are remarkably complicated, but if Bush plays his cards right, a historic treaty might be ready to be signed—and ratified, once more, by a Democratic Senate—just in time for a second honeymoon in 1992. ▬

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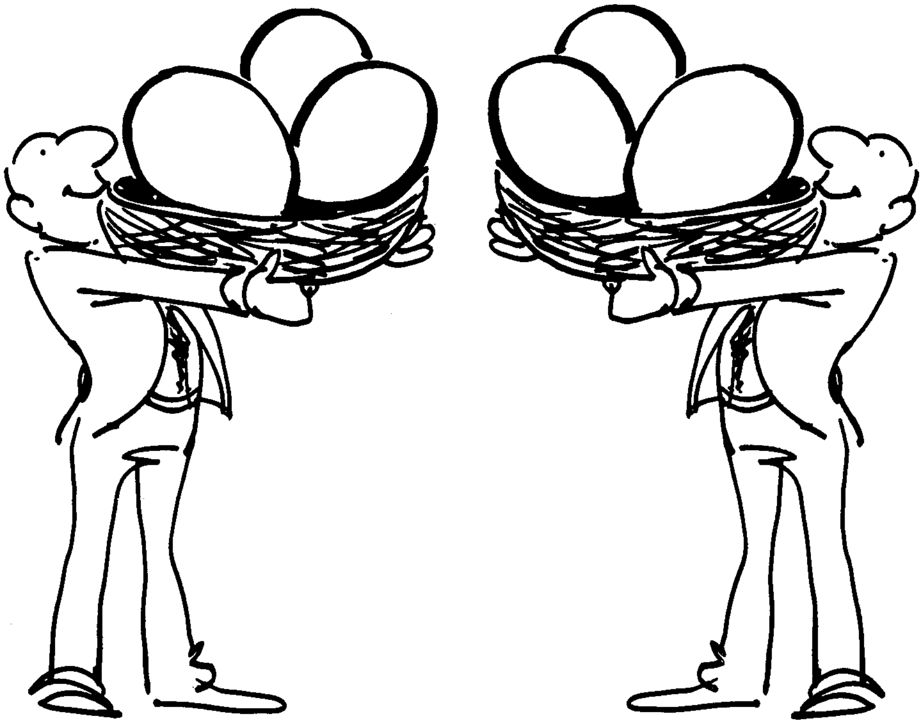

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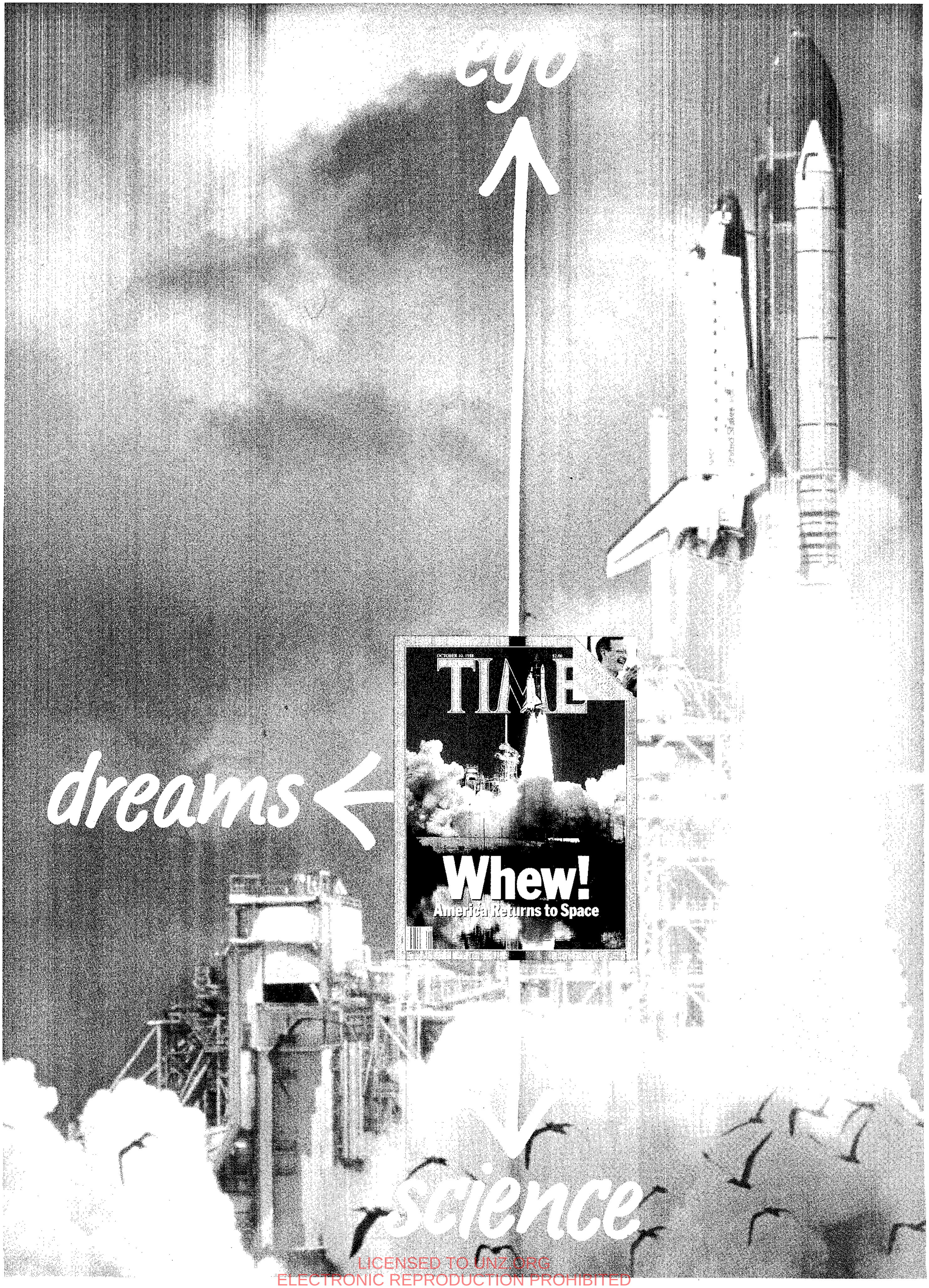
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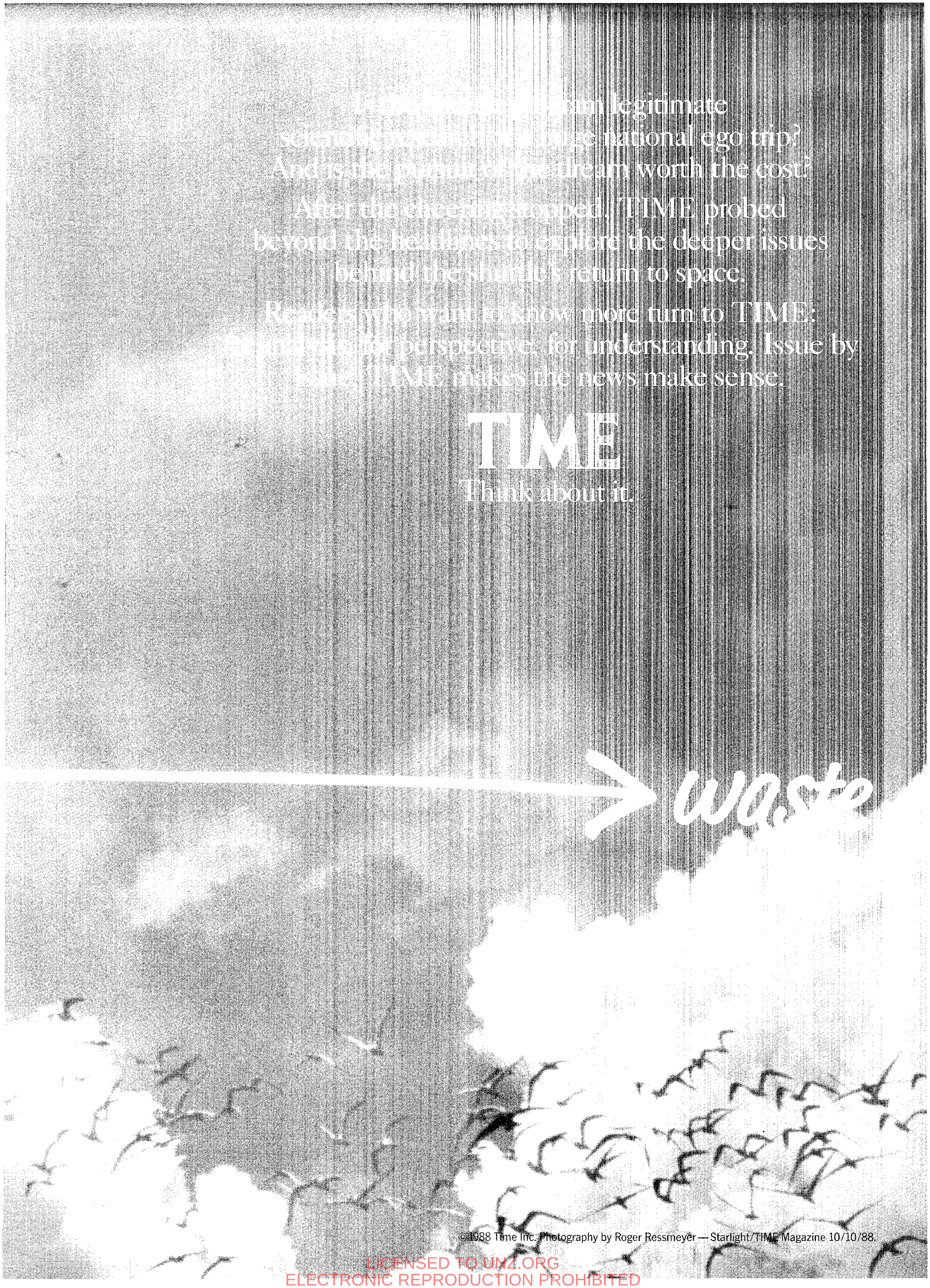[illegible] legitimate
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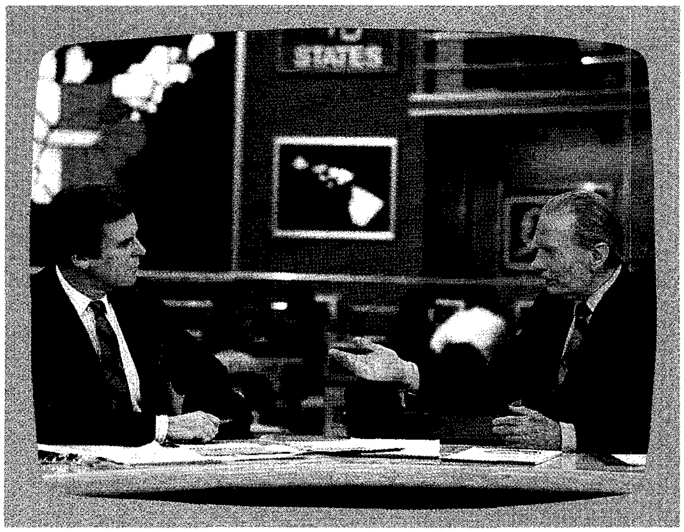
TOO MUCH, TOO SOON

THE PRESS AND THE CAMPAIGN

THE END CAME NOT A MOMENT TOO soon. Could anybody take one more columnist's grandiose memo to the candidate about the speech he should give or one more numbing "attack of the polls" by the giant combine of ABC-CBS-NBC-CNN-New York *Times–Wall Street Journal*-Washington *Post–USA Today*?

It wasn't that the media coverage of the 1988 presidential race was so bad; in some respects, it was the most thorough and least frivolous in memory. The conventional wisdom about the candidates proved to be wise. But for journalists, as for Dukakis, the election wasn't about competence. Clarity was the requirement. Yet there was—heresy—too much coverage stretched over too long a period: The basic narrative line became obscured. The story of 1988 all along was "Would there be a third Reagan administration, albeit one presided over by George Bush and what's-his-name?" One political commentator got it right from the start, when he wrote last winter—*after* Dole's win in Iowa—that Bush was still the man to beat and that none of the Democratic aspirants could win in November, absent a recession. The analyst was Richard Nixon, writing in the London *Times*.


WEIGHING ANCHORS: *Peter Jennings and David Brinkley, the ABC team.*

There were some other unexpected stars. The ABC News team of Peter Jennings, born in Canada, and David Brinkley, born in 1920, steadily developed to become the best anchor combination on the networks. And when Brinkley began to flag on election night—whether from fatigue or from boredom—reporters Jeff Greenfield and Lynn Sherr helped pick up the pace. Yet the truer measure of press performance in 1988 involves not individual efforts but media organizations as a whole. The achievements and shortcomings were institutional ones, including:

☐ *Overinterpretation.* Normally in primaries, the electorate is indifferent and volatile. Relatively few people pay attention, and those who do have few firm preferences. All this makes prediction hazardous; the experts went ahead anyway—and gave us Dole's surge, Robertson's righteous army, and Jackson's time.

☐ *Quayle hunt.* The party conventions were designed to create pretty pictures for TV, but they also attracted 10,000 journalists looking for news . . . and suddenly Dan Quayle flew into view. Media questions about the pro-defense senator and his nest in the National Guard during Vietnam were legitimate; the noisy pursuit of the story, however, worked to Quayle's advantage. After two weeks of taking hits about events from twenty years ago, Quayle became the beneficiary of public sympathy. The fire went out of the hunt—and Quayle's more recent record got a press pass.

☐ *Out of character.* The affair of Gary Hart stirred media interest in the candidates' personal lives. Dutifully, the "character issue" was explored early in the campaign. Yet a lot of the electorate was just beginning to focus in on the candidates in September and October. These late-tuning viewers had only Polaroid snapshots rather than clear fixes on character. By then, the press had moved on to the big autumn story—the horse race.

☐ *Losing control.* Just as there were battleground states in the campaign, there were battleground voters—the don't-knows and undecideds. Bush reached these voters where they were—watching TV. His ads were more focused, dirtier, and more memorable than the Dukakis output; the $30 million for Bush's ad campaign was money well spent. But he also got his dollar's worth out of the daily media events staged for the evening news.

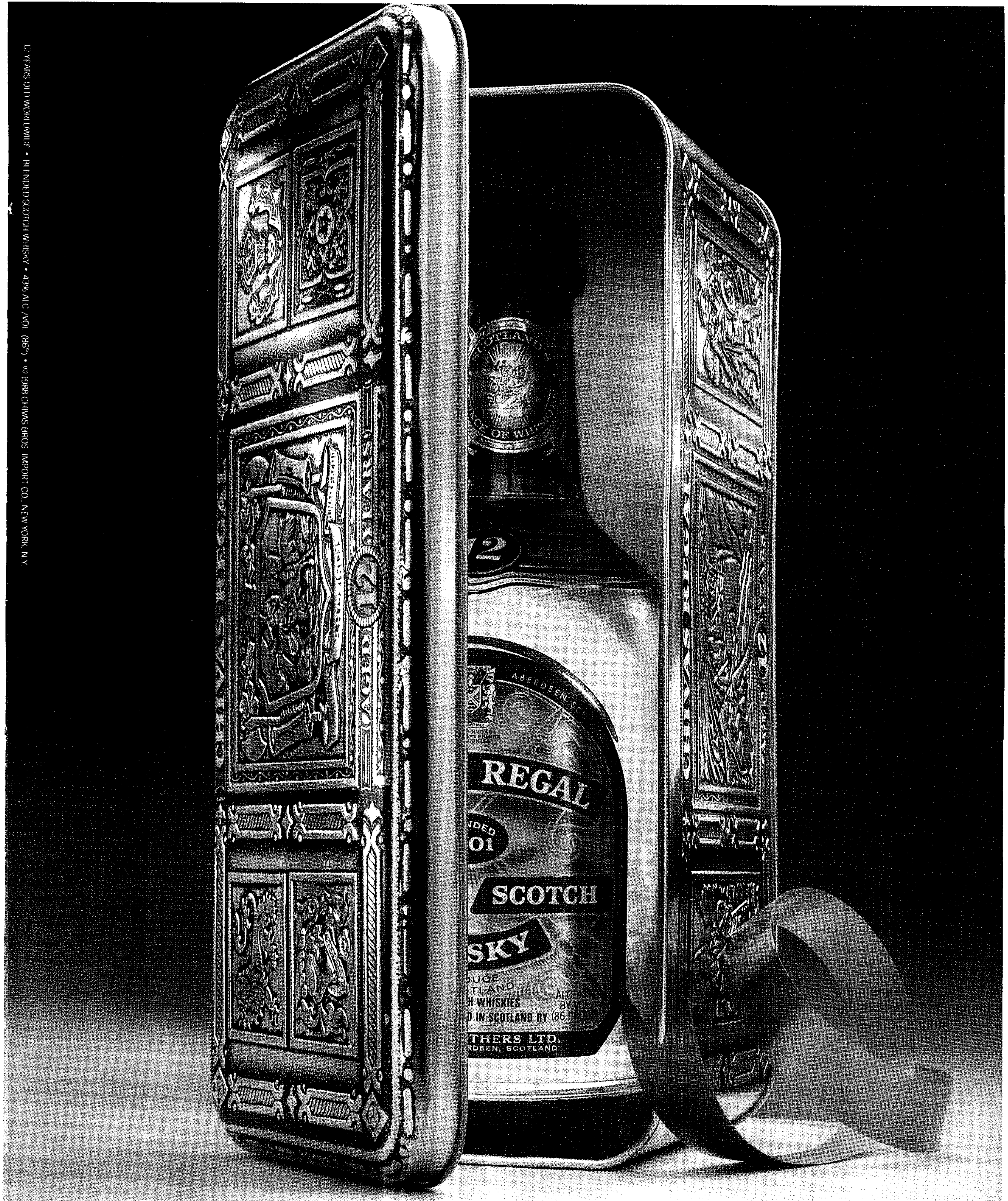
Both campaigns had figured out early on that the Big Three networks would allot, on average, four to five minutes a night for coverage. The format was fixed: one or two introductory paragraphs by the anchor; then the Republicans' "day" and the Democrats' "day," each with a correspondent's wraparound; finally, a floater correspondent's assessment of issues and strategies and a one-liner on how this would affect the horse race. A quick calculation showed that there would be time only for 30 to 40 seconds of each "day" and within that, perhaps 10 to 12 seconds for any one candidate's words. The candidates' opportunity to control the format was obvious, though again the Bush side seized it decisively. The campaign would sharpen a prime line so it could be that night's sound bite ("furloughs for murderers") and arrange a telegenic setting for the accompanying sight bite. Because any spontaneity might "step on the message," news conferences were all but abolished. All too often, the press was reduced to watching the campaign like the rest of us—on television.

☐ *"Process" versus substance.* To the reporters' credit, this media story was well told. Roger Ailes and Peggy Noonan—respectively, Bush's adman and chief speechwriter—became household names, not because they were visible in the campaign but because the media talked constantly about Ailes's and Noonan's handiwork. The Bush negative ads were "answered" in journalists' news analyses well before the Dukakis ad campaign got untracked to take on the assignment itself. Stories about the campaign "process" seemed to be in the news more than traditional issues.

Jon Margolis complained in the Chicago *Tribune* that "professors who profess to be experts in the efficacy of television commercials" were being interviewed more frequently than the experts on foreign policy. In fact, though, a number of news organizations found intelligent ways to offer substance. *The MacNeil/Lehrer Newshour* and the New York *Times* both featured the candidates' basic stump speeches. *Newsweek*'s clever little play on press attitudes, "Conventional-Wisdom Watch," regularly offered a readable take on process and substance.

☐ *Poll madness.* Polls are more sophisticated today than they were, say, in 1948,

Photograph by Steve Fenn/ABC.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when Gallup stopped asking people about Truman and Dewey three weeks before Election Day. In theory, publishing poll results isn't supposed to influence voters' subsequent behavior. Specifically, polling specialists argue against any bandwagon effect, the movement of undecided voters toward the candidate consistently leading in the polls. In practice, so many elements go into the decision to vote—or stay home—that no one knows the cause-effect relationships (Dukakis seems to have *gained* votes at the end, when the polls were saying he was a loser). Hal Bruno, ABC News's political director, acknowledges that "more research" into polling effects is needed—the standard response. Ocean dumpers usually call for additional studies, too.

Purists aren't the only ones who regard polling as a kind of campaign pollution; a majority of the public thought the media had given too much prominence to the polls, according to (what else?) a poll. None of this will slow the rush to quantify; when a technology exists, it's used.

The networks' defense is the expected one: We can't suppress the news. Of course, polls aren't real news but media-made news. NBC, for example, mobilized 2,400 people to collect 11,700 NBC-designed questionnaires from voters leaving NBC-designated bellwether precincts in order to replicate an NBC model of the general electorate. Without that NBC effort, there would have been no polling news for NBC to report.

The '88 campaign enters the record books with a number of such ambiguous achievements—the most negative presidential ad campaign in three decades, the heaviest polling ever, the most sophisticated use of exit analyses. Already, too, the campaign is provoking a record number of postmortems, the Dukakis wake aside. Jeff Greenfield of ABC News, for example, proposes a way out of the constricted evening-news formats that allow for only sound bites and strategic assessments. He proposes not a change in the networks' way of doing stories but a pledge by the candidates to forswear the punchy quote and the photo op in favor of speeches that will state their "convictions and principles." The TV bite would still be brief, but the TV sound more high-minded. Jonathan Alter of *Newsweek* proposes a rerun policy: The exploratory character studies that television does at the beginning of the process should be offered again in the fall, when less attentive voters start to tune in.

Welcome as these changes might be, they represent fixes at the edges of the form. The basic structures remain in place. No one really needs a poll, or a critic, to know that the Bush campaign has become an instant classic, a textbook case of media management. Thus, a safe prediction: If you liked '88, you'll love '92. ■

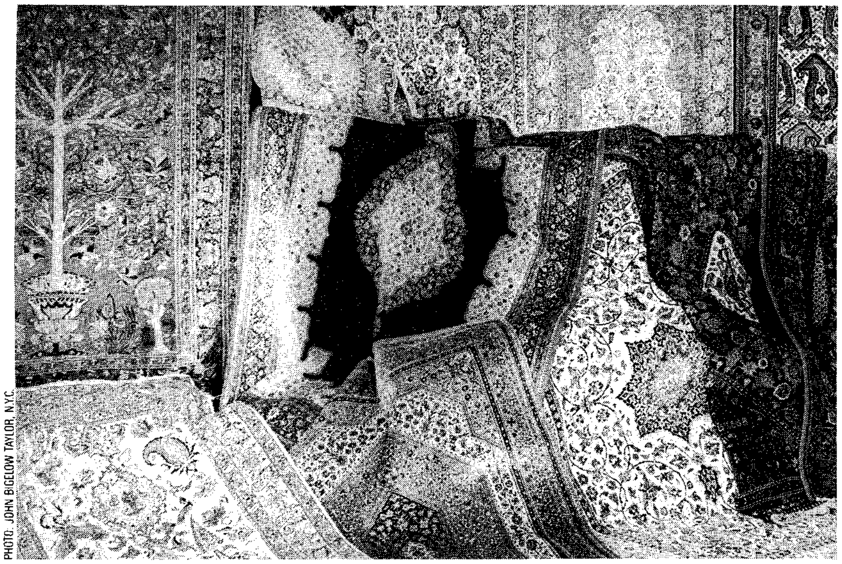

PHOTO: JOHN BIGELOW TAYLOR, N.Y.C.

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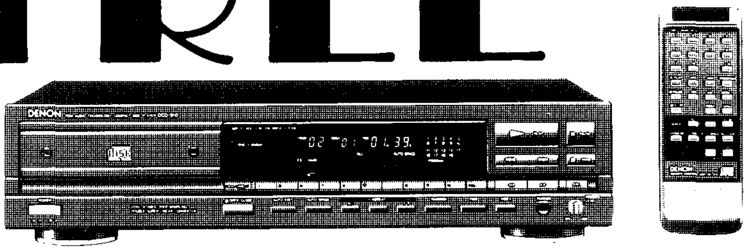

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FAST TRACK

EDITED BY DANIEL SHAW

THE SPORTING LIFE

HOOP-DE-DO

On a recent Saturday night, Brett Mehlman, 24, a real-estate associate at Chemical Bank, played basketball for hours. Wearing faded Levi's, Mehlman (who at five eight is a bit small for the sport) drank Rolling Rock between games while chatting with his date.

Gunning at Mugamba Bay.

But Mehlman never worked up a sweat—and never left his spot at the back of Mugamba Bay, a tropical-theme bar on Amsterdam Avenue.

Mehlman and his friends often spend hours playing "the basketball game"—a.k.a. The Sharpshooter, Shoot to Win, or Master-Shot. The machines, which are eight feet long and high, are the latest fad in coin-operated bar games. For 50 cents, players have 45 seconds to shoot four seven-inch rubber balls into a hoop that is six and a half feet off the ground. As the balls go through the hoop or hit the backboard, they roll down a chute and back to the player, who shoots until the clock runs out. "I *love* the competition," says Mehlman.

The machines started appearing in bars here about six months ago. They've become fixtures in postcollegiate hangouts—places like Great American Clubhouse, Spanky's, Bamboo Bernies, and Panama City.

"Someone who's been working as a stockbroker and hasn't had the time to play basketball in five years can really relate to it," says Allen Weisberg, of Big Apple Amusements. His company has installed about 50 of the games in the past two months. "It takes the school yard," says Weisberg, "and puts it into a bar."

MEREDITH BERKMAN

BRIEF LIVES

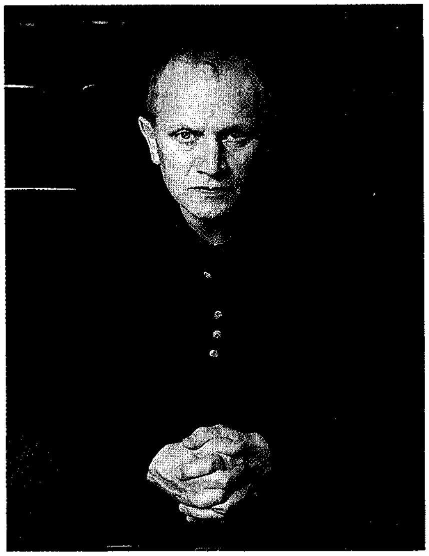
BAD-BOY BRIT

'Abscesses of the soul!" exclaims Steven Berkoff. "Go back to the Elizabethans, go back to the bloody *Greeks;* that's the essence of drama! I see these Greeks sitting around the agora trying to think of the most shameful, the most devastating, the most obscene things imaginable. 'How about a man who murders his father and sleeps with his mother and then stabs out his eyes?' 'You think *that's* horrible? I've got something even *worse*. . . .' The theater's mandate isn't to put buns in the seats; it's to purge the audience!"

"Abscesses of the soul" may not have been what Berkoff's father meant when he told his son, "Never be a tailor." But it may explain his current preoccupation with demagogues—in the sinister *Coriolanus* he's directing at the Public Theater and in the mini-series *War and Remembrance,* in which he plays Hitler.

Backstage buzz has it that the *Coriolanus* company is divided—half of them loathe Berkoff, the others idolize him. Insiders say Christopher Walken, who's playing Coriolanus as a kind of moral gangster, has responded to Berkoff's rigorous prodding by either giving mesmerizing performances or merely walking through the part—sometimes on the same night. "The way I see the role, he's a psychopath who's in touch with certain truths," says Berkoff. "New York is the perfect place for that—it's a new Elizabethan society just manic with possibilities."

As for playing Hitler, Berkoff says he accepts such "stultifying, two-dimensional roles" only to support himself as a playwright. "All you have to do to play Hitler is rant a lot," he says. "No one can play Hitler as well as a Jew."



Berkoff: "I wasn't groomed to be sweet."

The 51-year-old actor is familiar to American audiences as a sneering villain—he's appeared as the heavy in *Octopussy, Beverly Hills Cop,* and *Rambo II*—but is better known in his native London as an audacious playwright, an *auteur terrible* inspiring particular passion in the young for his savage depiction of England as "this septic isle." "So much theater is such thin water," he says. "When I first read Noël Coward, I was so dizzy with the banality of it all, I had to sit down." To the Who's Pete Townshend, "this playwright's measure of friendship is how much torture his audience will endure." Though his plays are filled with lyric rage and voluptuous disgust, they're also characterized by brutal exuberance and a kind of bestial grandeur.

"Maybe I should have been a tailor after all," he muses. "At least I'd have a trade. But then," he adds with that assassin's gleam, "I wasn't groomed to be sweet."

ROSS WETZSTEON

Photographs: left, Carol Halebian/Gamma-Liaison; center, Martha Swope.

CITYSIDE

They Do Windows

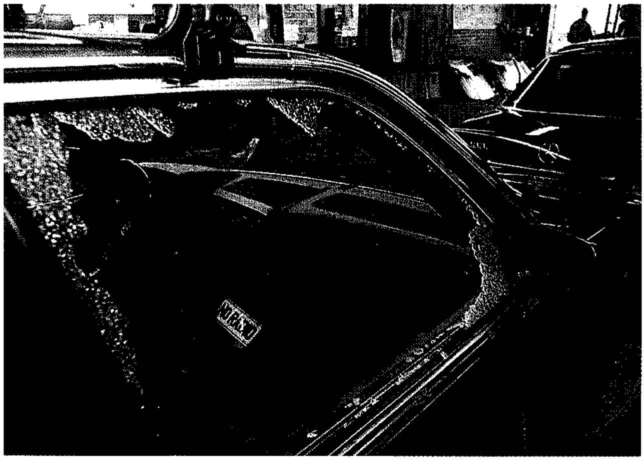
In the early-morning drizzle, a car with a cardboard window wends its way past hansom-cab stables and a hot-dog-cart warehouse toward Liberty Glass, near Eleventh Avenue. The cars lined up along this dreary stretch of West 48th Street look like casualties with the same wound: They've all lost a window.

"If I ever catch anyone breaking in again, I think I'll throw the guy in front of a truck," says William Secor, a writer, glaring at the gap in his 1985 Ford Crown Victoria station wagon. "This is the second time I've been here in two weeks!"

Dr. Joy Hochstadt, a medical researcher, darts through the traffic jam, heading for her newly healed Porsche. "They stole a radar detector, a roll of Triborough Bridge tokens, and some cassette tapes. But they didn't get the VCR!" she says. "It was covered up in the back."

Kenneth Kammerer says his 1988 Blazer was "hit" while he was working for Martin Scorsese on *New York Stories* at 105th Street and Riverside Drive. "The crew gets hit a lot. This time, they got my attaché case—a Halliburton—a radar detector, and an overnight bag. My insurance will probably pay part of it, but my rates will go up. What can you do?"

Every day, the staff at Liberty Glass hears dozens of such stories. In an average week, the shop replaces 450 car windows that have been smashed during robberies. As the Liberty crew sweeps up piles of sea-green glass after the morning rush, owner Len Levy, his son Brian, and manager Paul Grandelli trade war stories.


One of the casualties at Liberty Glass.

"We had one customer," says Brian, "who had a sign that said NO RADIO. He got broken into anyway, and on the back of the sign was written OH YES THERE WAS."

"Remember the guy with the Audi?" says Grandelli. "We had just replaced the window and had moved it out to the street right in front of the shop when the customer came to pick it up. A van double-parked next to it, and while the customer was still with me, they broke the window, grabbed the radio, and took off."

"I've got guys that I'm on a first-name basis with," he says. "The first time it happens, they're angry. But by the third time, it's a joke."

Given the cost of such an episode, maintaining a sense of humor is a challenge. A basic door-window replacement costs $150. If the radio has been stolen, there is frequently damage to the dashboard, too, and new radios run $150 to $1,200 (with $150 added for a "Bensi box," a plastic sleeve to make the radio removable). Car alarms, which people whose cars have been vandalized invariably want, are $300 to $600.

Len Levy loves to tell the story about the doctor and the BMW. "They kept stealing his radio; he kept coming here," Levy says. "Finally, he got a removable radio. He brought the radio up to his apartment, and the next morning he brought it out and his car was gone. He showed up here with the radio, and no car."

JOANNA MOLLOY

AUCTION NEWS

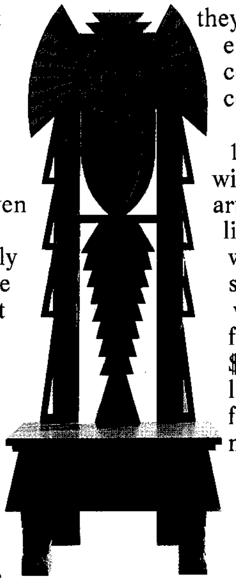
There Goes the Neighborhood

In what may be the biggest yard sale in the history of the city, Evan Blum, the owner of Irreplaceable Artifacts, is putting his scavenged fragments of stately mansions, municipal buildings, and grand old hotels on the block.

This weekend, he's auctioning off 800 slices of bygone eras—stained glass from the Loews State Theater on Broadway, paneling from the old Vanderbilt mansion next to '21,' a bronze check-writing stand from the old New York Post Office, and an original cast-iron lamppost from the Brooklyn Bridge.

"It's all got to go," says Blum, who has winnowed five warehouses worth of furniture, columns, paneling, murals, and ornate ironwork and hauled all of it to Pier 36 (at Montgomery Street and the FDR Drive) for the auction.

As part of his streamlining, Blum, who opened his first New York store eleven years ago on the Bowery, will probably close one of his three retail stores (he's got shops at Second Avenue and 2nd Street, and Sixth Avenue and 28th Street) and move his warehouses to Philadelphia.


A walnut mirror.

A vintage urn.

"We wanted to stay and even expand, but we couldn't afford the rents," Blum says bitterly. "The Koch administration blew it. They said they would help us find an affordable place and they have plenty of empty space, but we couldn't get their cooperation."

So on November 19 and 20, Blum will watch the artifacts of his lifelong obsession with the past—stained-glass windows ranging from $200 to $150,000, a limestone plaque from the Brokaw mansion on Fifth Avenue, and an ornate mahogany fireplace from the Rockefeller mansion in Tarrytown—go to the highest bidder.

"People who understand craftsmanship seek these things out," he says. "There is nothing like them being made today."

PEG TYRE

Photograph: top, Steve Hart.

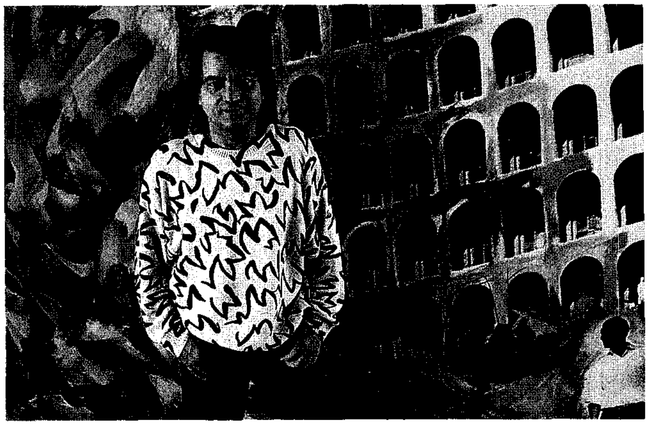
ART BEAT

PORTRAITS OF THE ARTISTS

"IT'S THE FIRST collaboration I've ever done," says Roy Lichtenstein about the self-portrait in which he's riding a horse along the beach in Southampton. "But I won't make a habit of it."

Lichtenstein's collaborator is Gianfranco Gorgoni, a 46-year-old Italian photographer who used a computer to print his portrait of the artist on an eight-foot-high canvas. Gorgoni also persuaded twelve other artists—including Robert Rauschenberg, Christo, Chuck Close, Robert Longo, and David Salle—to paint *his* oversize portraits of them.

Gorgoni, who has taken pictures of everyone from Afghan rebels to the pope, photographed Leo Castelli's artists in the early seventies for the Italian magazine *L'Espresso*. Last January, after experimenting with an enlargement of a Warhol photo, Gorgoni decided to ask other artists he'd photographed to repaint his portraits of them. Since each enlargement costs $5,000, Gorgoni needed a backer to finance the project.


Gorgoni in front of a piece he made with Sandro Chia.

"At first, I went to Leo," says Gorgoni. "But the gallery was booked." He found a patron—Edward Penson, a Manhattan real-estate developer, who opened the Penson Gallery, at 149 Wooster Street, last winter.

"It was kind of like a homework assignment," says Longo, who blacked out his image from the canvas.

"The iconography stays mostly Gianfranco's," says Close, who often uses his own photographs in his realist portraits. "But the activity of making something is mine." Close painted the small center panel of his face as seen through a prism. Salle refused to paint himself; he simply attached a photograph of his companion, choreographer Karole Armitage, to the canvas. "He said it was too overwhelming to paint his image," says Gorgoni.

Christo, who was photographed sitting on a sand dune, painted his plans for a 400,000-oil-barrel pyramid in Abu Dhabi.

Gorgoni has signed the back of each canvas and will receive one third of the profits. "I could never make a picture like that," says Gorgoni, pointing to the Christo, "and sell it for . . . $150,000." But he seems eager to try.

MATTHEW ROSE

SOUNDS

Postmodern Polkas

GUY KLUCEVSEK'S accordion *looks* like any other. It has gleaming keys, pearly inlays, and big, black bellows, shiny with lacquer. But the noises that come out of his instrument aren't waltzes or drinking songs.

Klucevsek, 41, is an avant-garde virtuoso with a reputation for playing works other accordionists won't touch—pieces like John Zorn's "Road Runner," an explosion of tweets, wheezes, and beep-beeps that sounds like someone flicking from cartoon to cartoon on Saturday morning. Klucevsek thinks nothing of slapping the keys with both hands, tapping on the button board, or rapping on the body—anything to produce unexpected sounds.

When he and his quartet, Ain't Nothin' but a Polka Band, perform at BAM's Lepercq Space for "Polka From the Fringe" (November 17–19), concertgoers who associate the instrument with clinking steins and lederhosen are in for an ear-opener. Klucevsek has commissioned "polkas, pseudo-polkas, and decimated polkas" from 29 tradition-trashing composers—pieces like Guy De Bievre's "Polka Dots and Laser Beams" and Fred Frith's "The Disinformation Polka."

"The pieces range from abstract classical pieces," says Klucevsek, "to pieces that use the concept of the polka as a psychological reference, hearing the polka through a dream."

Raised in a Slovenian community in western Pennsylvania, where radios blared the *Happy Slovene Hour* on Sundays, the composer spent his early years playing polkas. But he stopped playing them at college. "I pretty much disowned all traditional accordion music for about fifteen years," says Klucevsek, "until I discovered that there was interesting regional music I hadn't been aware of—South and Central American accordion music, Tex-Mex, Cajun music."

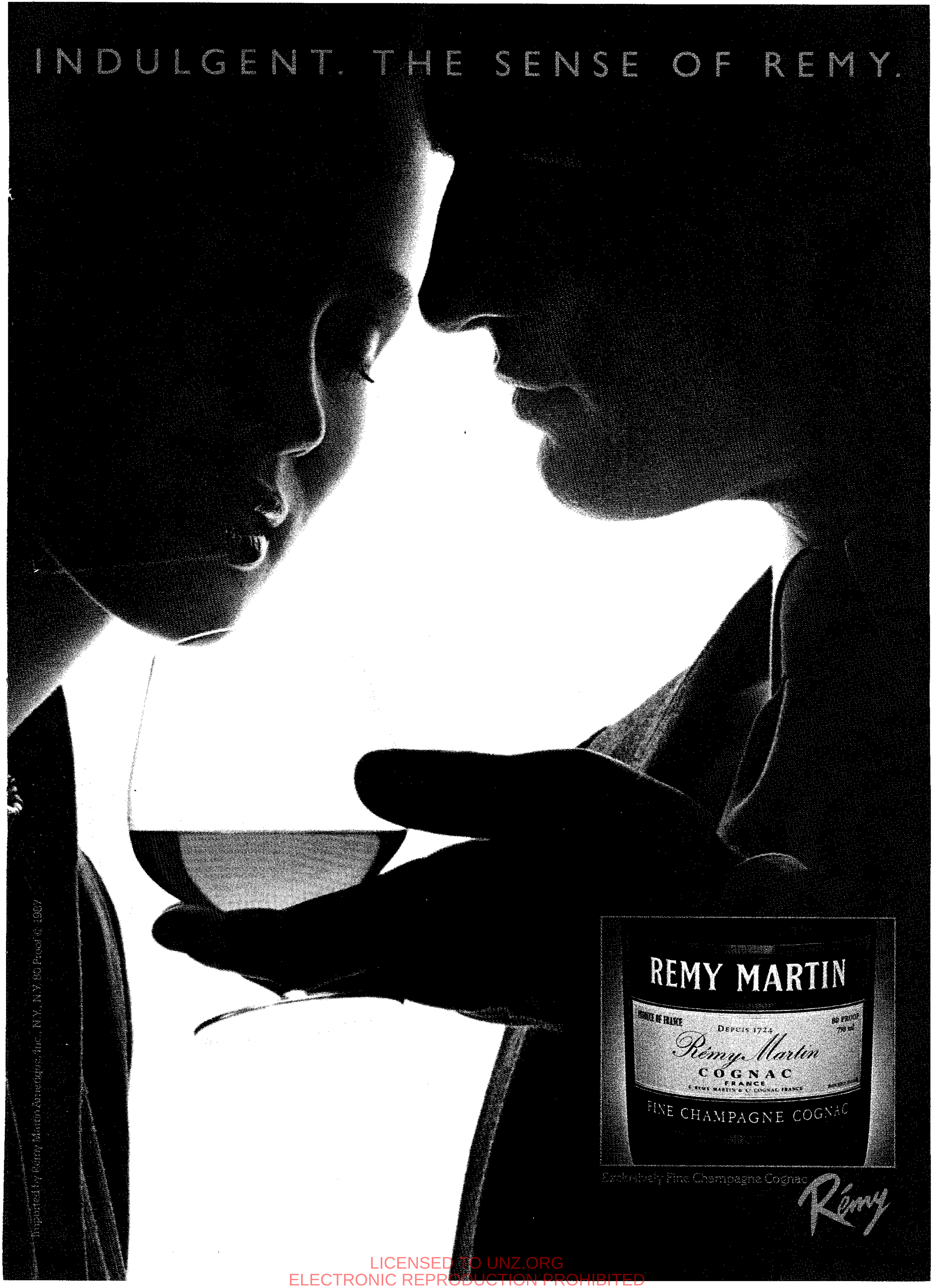
Fired by a newfound passion for accordion-based music, Klucevsek decided it was time to look homeward—through a fractured lens.

Klucevsek: "I'm a weird musician."

"My frame of reference is that of someone who played polkas as a kid but is now a so-called new-music composer, coming back with a different set of perceptions. I'm not a polka musician playing weird music," he insists. "I'm a weird musician playing polkas."

MARK DERY

Photographs: top, Louis Psihoyos/Matrix; bottom, Chris Sanders.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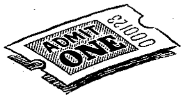
HOT LINE

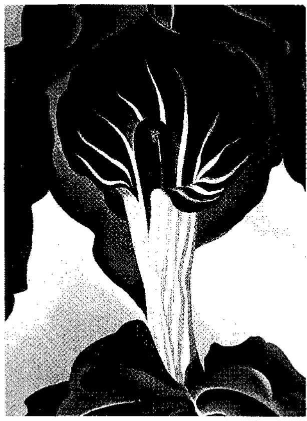


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

ART

"Georgia O'Keeffe, 1887–1986" at the Metropolitan Museum: This traveling exhibition finally arrives in New York, strengthened by the Met's own collection of first-rate O'Keeffes. Opening on November 19.

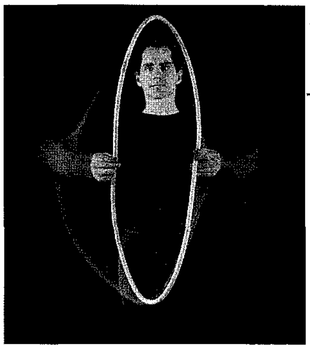


Metropolitan Museum of Art

MUSIC

Traveling Wilburys, Volume 1 **(Wilbury / Warner Bros. Records): Calling themselves the Wilburys, George Harrison, Bob Dylan, Roy Orbison, Jeff Lynne, and Tom Petty have produced an all-star fortysomething pop album.**

Gal Costa: She played Avery Fisher Hall last year as part of a salute to bossa nova, but on November 14, this red-hot Brazilian singer has the stage to herself.



Martha Swope Assoc./Linda Alaniz

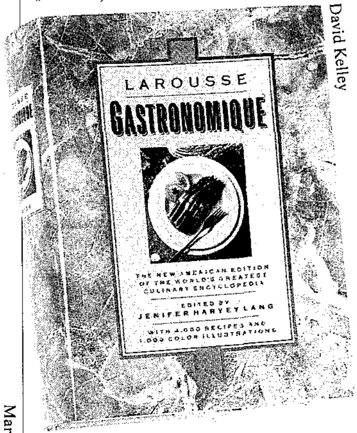
DANCE

Michael Moschen in Motion: A sort of New Age vaudevillian, Moschen transforms himself via steel hoops and crystal balls into a man of many parts: dancer, juggler, musician. At the Carey Playhouse, Brooklyn Academy of Music, November 15 through 20.

BOOKS

1968 in America, Charles Kaiser: The way it was—student riots at Columbia, Sirhan Sirhan, the Democrats in Chicago, Bob Dylan. . . . (Weidenfeld & Nicolson; $19.95.)

The Risk Pool, Richard Russo (see page 132): A big, full-bodied novel about the sins of fathers, the heartbreak of sons, again set in Russo's fictional town of Mohawk, New York. (Random House; $19.95.)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David Kelley

Larousse Gastronomique: Finally, a thoroughly modern and Americanized version of the classic French encyclopedia *de* cooking, edited by Jenifer Harvey Lang. (Crown; $50.)

FASHION

Sonia Rykiel's quilted shoulder bag was the *haute* tote at the New York collections. (Sonia Rykiel, 792 Madison Avenue; $50.)

TELEVISION

Murphy Brown: After a slew of movie embarrassments, Candice Bergen may finally have hit it right in her first sitcom role. She's terrific as a Diane Sawyer–type TV journalist. (Monday at 9 P.M., CBS.)

CBS

THEATER

Italian American Reconciliation: Theater, *Moonstruck*-style, from John Patrick Shanley, who also directed the high-energy comedy. (Manhattan Theater Club.)

VIDEOS

Three Men and a Baby ($89.95). Leonard Nimoy directs Tom Selleck, Steve Guttenberg, and Ted Danson.

Stand and Deliver ($89.95). Lou Diamond Phillips stars with Edward James Olmos.

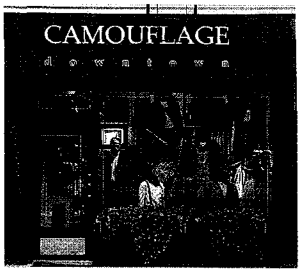
UN FULL RYKIEL

Bag: Sonia Rykiel

TASTINGS

BY ALEXIS BESPALOFF

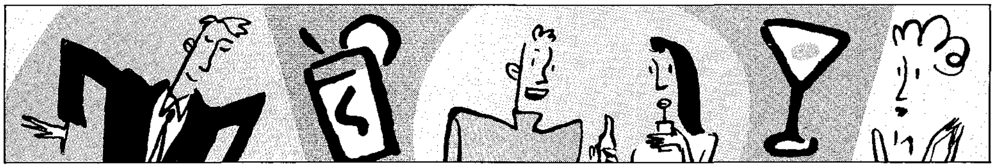
Iron Horse Vineyards, known for its sparkling wines, has just released its first rosé sparkler, and it's a generously flavored winner. Right now, the Brut 1985 Rosé is available at Sherry-Lehmann and Luria-Colony ($21 a bottle) and the Rainbow Room ($8 a glass).



© 1988 Frederick Charles

SHOPPING

Camouflage Downtown: A new, pocket-sized men's store at 141 Eighth Avenue—two doors from the original Camouflage—featuring downtown designers like Justin Davis, Modern Artifacts, and the Stamp Act.



Isabelle Dervaux

NIGHTLIFE

The Lite Lounge at Carmelita's Reception House (150 East 14th Street): Kitschy, Vegas-like decor, seventies sounds, and basic black. Monday nights only.

OPULENT ORNAMENTATION FROM
YVES SAINT LAURENT

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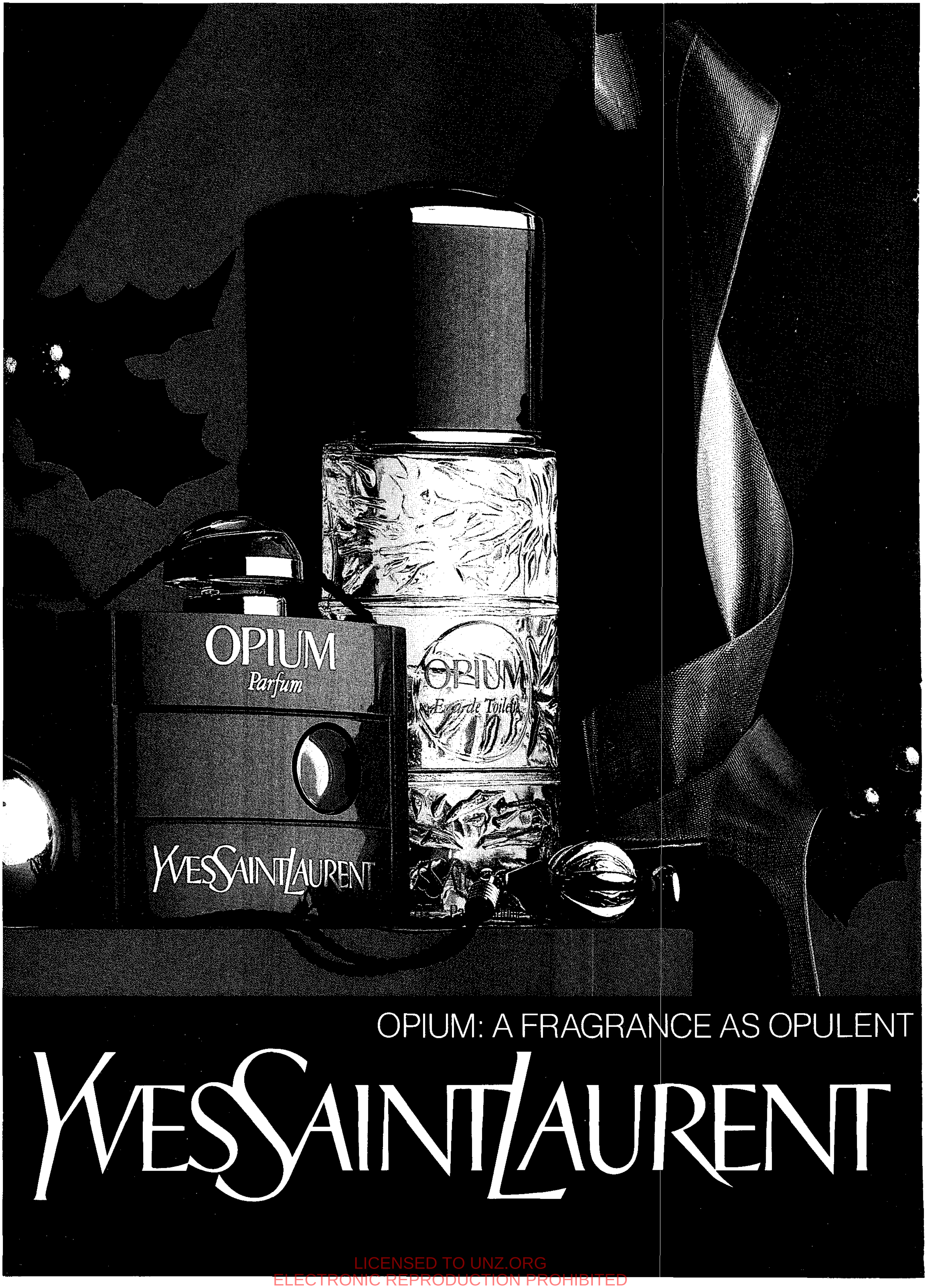
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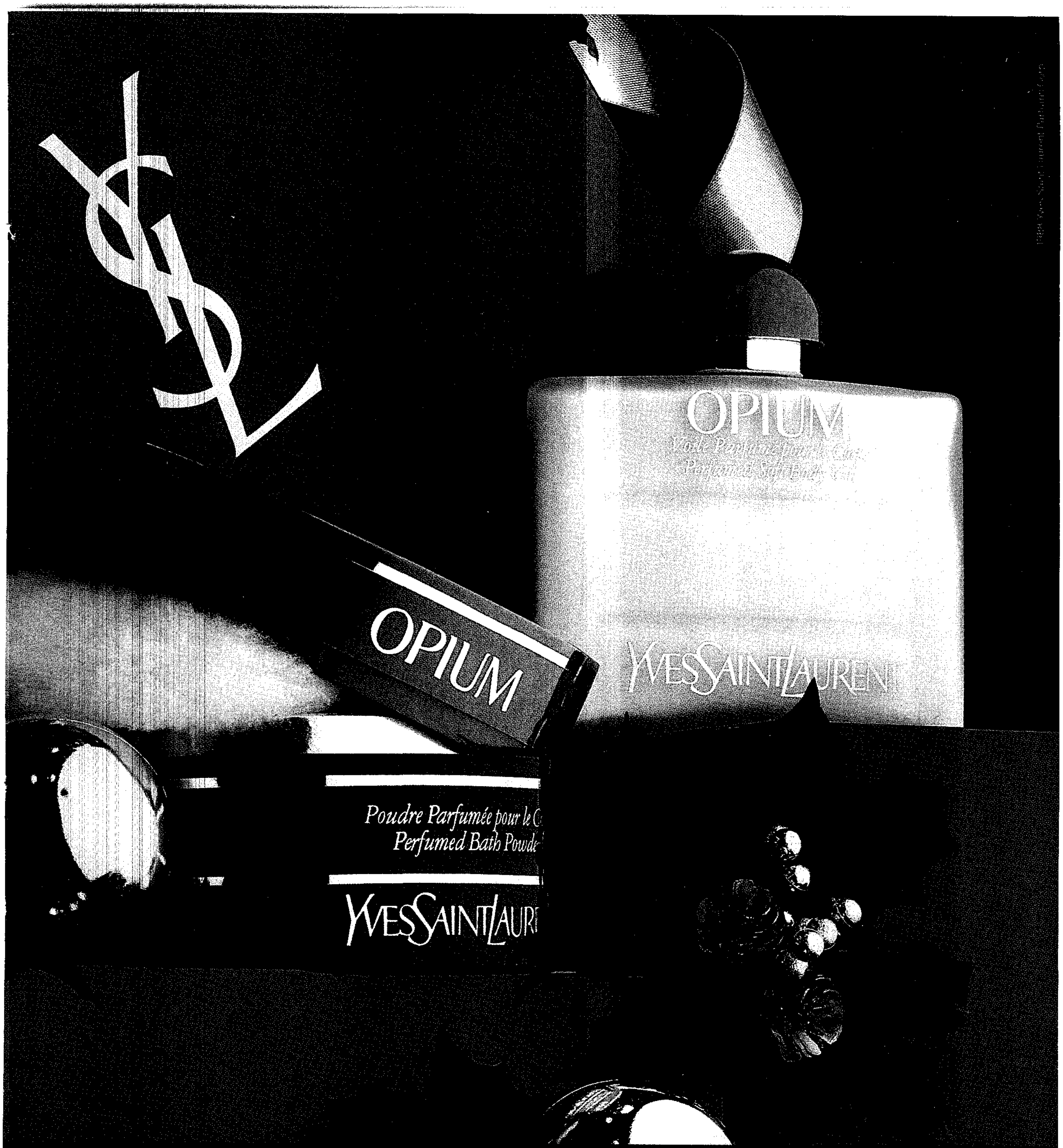
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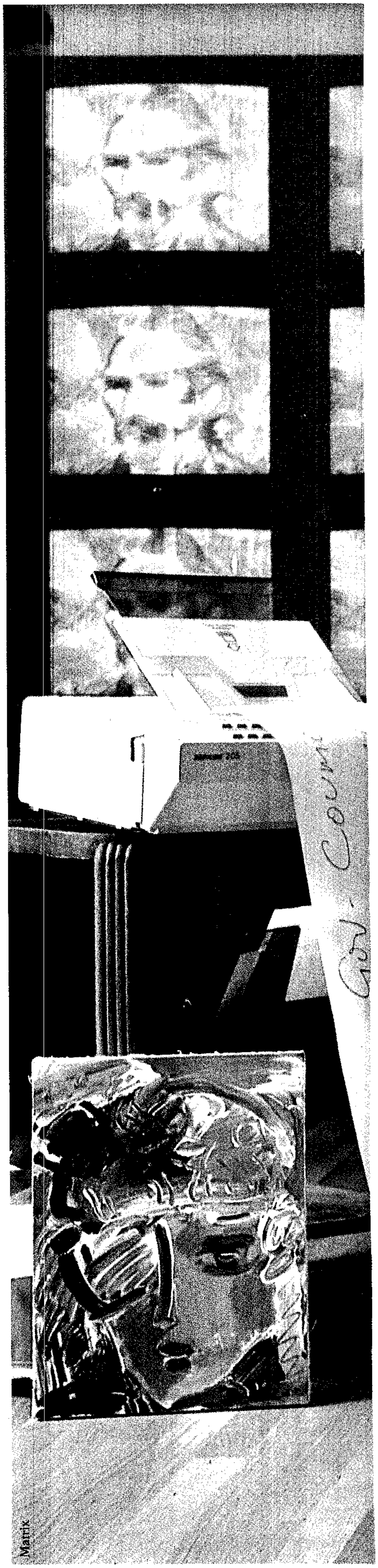
YVES SAINT LAURENT

BLOOMINGDALE'S

New York

FAX MANIA

READ IT AND WEEP


Matrix

STANLEY BING, BEFORE FAX

It is 1986. Life is simple.

Stanley Bing, a 42-year-old middle manager for a large multinational corporation, is crunching some numbers for the divisional sales office in Omaha. His budget analysis is due on the regional manager's desk "bright and early" Wednesday morning.

But Bing is feeling no pain. The report pops out of his computer at three o'clock on a Tuesday afternoon, he drops it on the Federal Express pickup desk at his New York office by 3:30—and returns to his desk secure in the knowledge that Omaha will have it by 10:30 Wednesday morning.

Now Bing can take a leisurely trip to the watercooler, make a few personal phone calls, and get in a full game of Donkey Kong on his pocket Nintendo machine before catching the 5:23 to Stamford.

"Lag time," Bing calls it. "An important part of every day."

Bing loves Federal Express. "Absolutely, positively," he says.

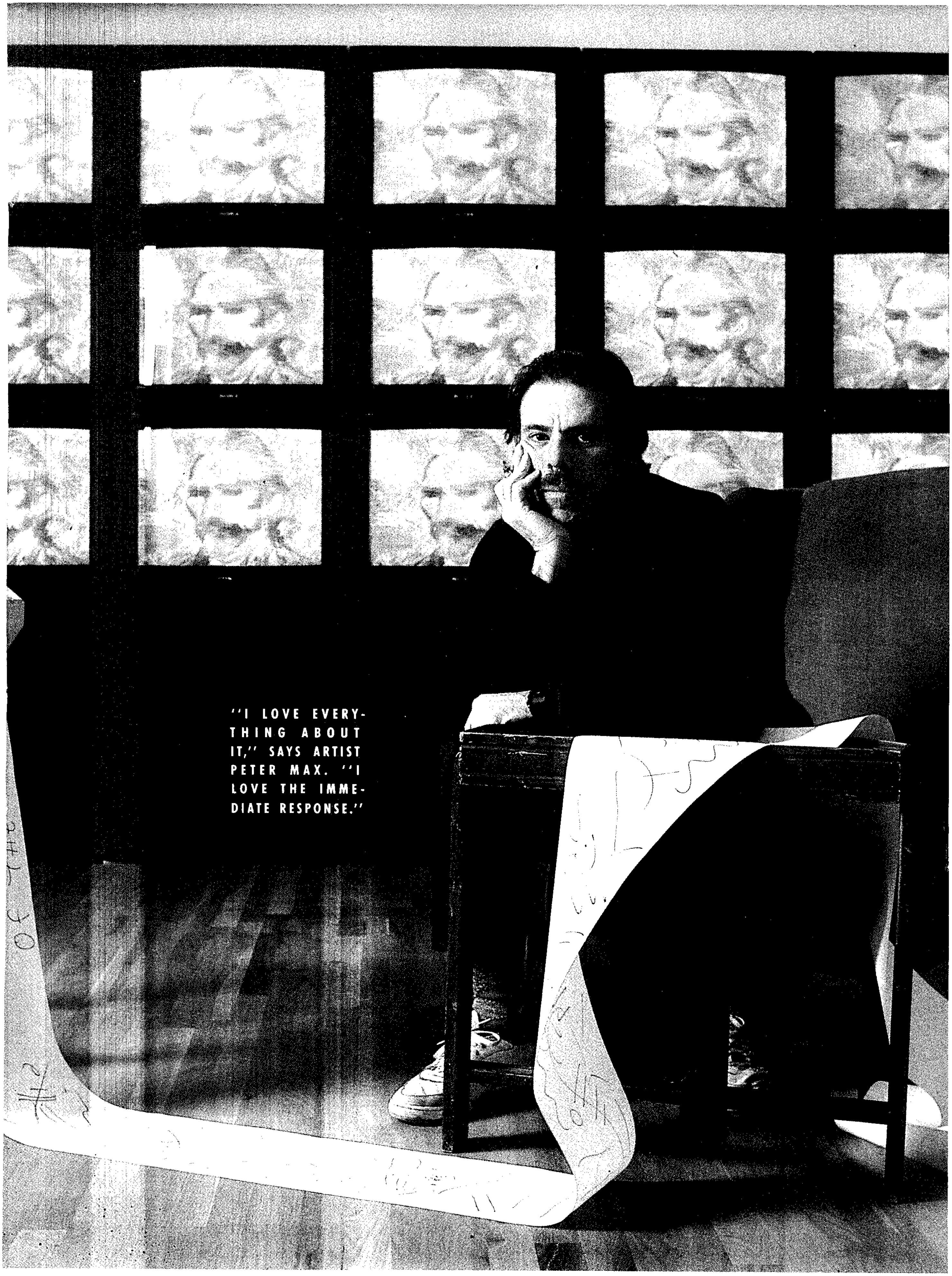
STANLEY BING, AFTER FAX

It is 1988. Life is a bitch.

Stanley Bing now describes his desk as a bottomless pile of greasy, semi-translucent paper. He says he needs a hair dryer to read important company charts and documents that are still moist.

The term "ASAP" has come to mean that his superiors re-

BY DAVID BLUM



"I LOVE EVERYTHING ABOUT IT," SAYS ARTIST PETER MAX. "I LOVE THE IMMEDIATE RESPONSE."

PHOTOGRAPHED BY LOUIS PSIHOYOS

* * *

An expedition climbing Mount Everest sent back progress reports by fax.

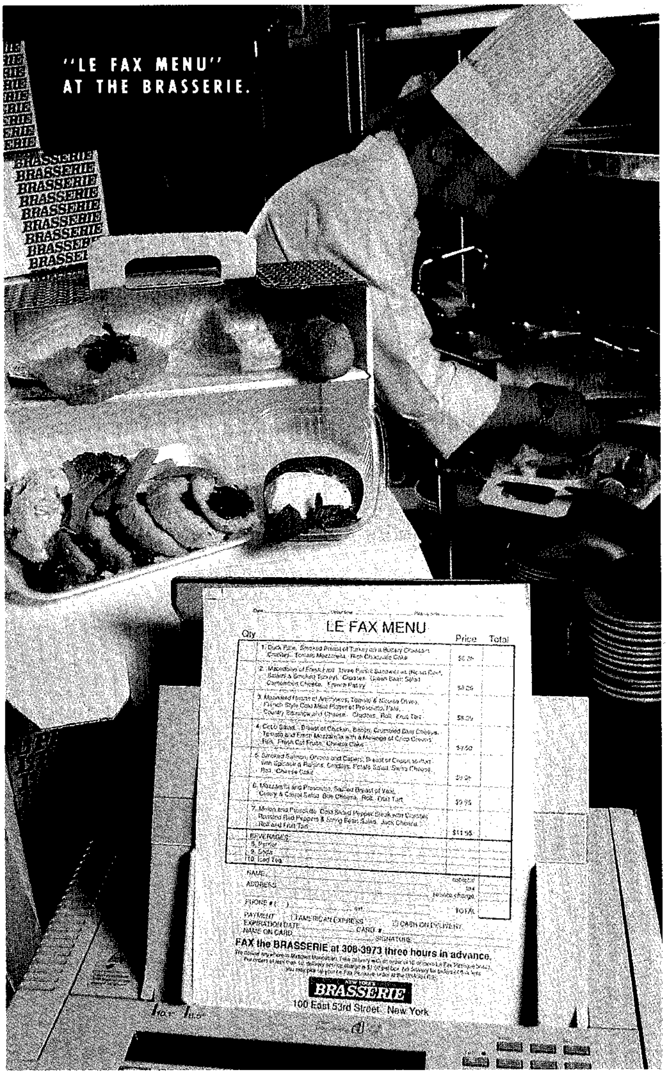
quire his response within 45 seconds. There is no longer any such thing as lag time.

"Yes, fax has changed my life," Bing reports sadly. "It has shortened it." He thinks about it a moment longer, then adds, "Ronald Reagan was right. Fax are stupid things."

* * *

IT HAS BECOME AXIOMATIC IN THE MODERN age that when a noun becomes a verb, trend-watchers come out of their cocoons and take notice.

So it is with fax, America's hottest new verb. If you haven't heard the question "Can I fax this to you?" at any time in the past six months, you're living in a state of extreme isolation and should immediately call an interactive telephone-chat service.


"LE FAX MENU" AT THE BRASSERIE.
LE FAX MENU
Qty
Price
Total
FAX the BRASSERIE at 308-3973 three hours in advance.
BRASSERIE
100 East 53rd Street, New York

"THIS WAY," EXPLAINS NICK VALENTI, OF RESTAURANT ASSOCIATES, "YOU CAN GET YOUR LUNCH WITHOUT SPEAKING TO ANYBODY."

Fax—short for "facsimile machine"—is, without a doubt, the biggest technological explosion since the personal computer. It is estimated that Americans now own 1.2-million fax machines and that almost 10 million people use them to transmit everything from a sandwich order to a doodle to a quarterly report. A little more than a year ago, there were only 600,000 fax machines—and 4.5 million users. Market researchers figure that by 1995, there will be close to 4 million fax machines whirring away in the United States, with about 20 million of us feeding paper into them day and night. MCI—which recently announced plans to offer a fax service of special transmission lines and other amenities—estimates that Americans made $3-billion worth of long-distance fax calls in 1988. MCI believes that by 1991, the figure will pass $9 billion.

"There is a *beauty* to fax!" gushes Donna Murdoch, executive director of—yes, it already exists—the American Facsimile Association. "There's no waiting. It makes life so much easier. Let's face it, you can really do *anything* with a fax machine."

Like what?

Well, let's say it's 11:30 on a rainy Tuesday morning. You forgot to pack lunch. You're stuck, starving, in your windowless office on the forty-second floor of a midtown tower. You have that inevitable sudden craving for mozzarella and prosciutto, stuffed breast of veal, a celery-and-carrot salad, Brie, a roll, and a fruit tart.

Got a fax machine? If you have, just fax a filled-in "Le Fax Menu" to the Brasserie restaurant, and lunch will be delivered to your desk. It will not be possible for you to make a mistake and risk getting, for example, Camembert.

"This way," explains Nick Valenti, senior vice-president of Restaurant Associates, which owns the 24-hour midtown restaurant, "you can get your lunch without speaking to anybody."

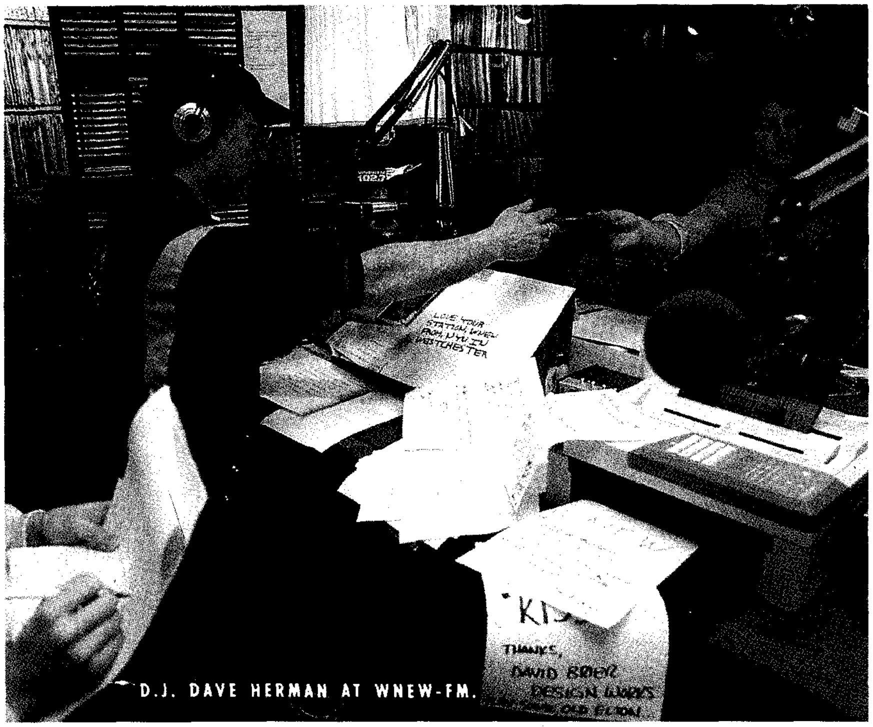
Or imagine it's seven at night, you're stuck at the office finishing a report due on the boss's desk by eight the next morning, and you are seized with the natural urge to hear Jimi Hendrix sing "All Along the Watchtower." However, you are a meek and easily embarrassed fellow who doesn't enjoy calling radio disk jockeys.

Got a fax machine? Just slip quietly down the hall and fax a request to WNEW-FM. Its fax line, like WXRK-FM's and several other stations', takes listener requests 24 hours a day.

Time magazine is now getting letters to the editor by fax. The rock group They Might Be Giants now gets its out-of-town Top 40 charts by fax. The Los Angeles Lakers' office sends box scores by fax when the team is on the road. An expedition climbing Mount Everest sent back progress reports by fax. David Mamet faxed rewrites of *Speed-the-Plow* from Vermont to the office of his director, Gregory Mosher, at Lincoln Center. A California radio station collects jokes from listeners by fax. A New York judge ruled this month that it is acceptable to serve legal documents by fax.

Even America's intellectual elite has succumbed to Fax Mania. "I feel that there is a certain element of *civility* to fax," observes the writer Brendan Gill. "In much the way English hostesses of the nineteenth century would invite you to dinner by telegram, now you can do so by fax. Otherwise, we are consigned to the horrors of the telephone."

Some of you are probably wondering how Donald Trump figures in this story. Trump has a fax machine in his car and a fax machine on his boat.



D.J. DAVE HERMAN AT WNEW-FM.

GOT A YEN TO HEAR JIMI HENDRIX SING "ALL ALONG THE WATCHTOWER"? JUST SLIP QUIETLY DOWN THE HALL AND FAX A REQUEST TO WNEW-FM, WHICH TAKES FAX REQUESTS 24 HOURS A DAY.

THIS IS MAYBE AS GOOD A place as any to concede that faxing is not, strictly speaking, anything new.

If you must know, the truth is that an inventor named Alexander Bain figured out how to transmit visual images over wire in 1842. Unfortunately for Bain, the telephone hadn't been invented yet.

But while the basic technology for fax transmissions has been around for more than a century—newspaper wire services, for example, have been sending photographs over telephone lines for decades—its popular use has been restricted by one important factor: cost.

Which brings us, as such things usually do, to the Japanese.

With an alphabet that comprises thousands of characters, their culture needed some way to transmit the written word efficiently. This was in the sixties, when fax technology had improved to the point where written documents sent over the wire could be read reasonably well. By the seventies, Japanese manufacturers were working hard on ways to make that technology widely accessible to business users. And by the eighties, they'd figured it out.

The Japanese were the first to become fixated on fax, and they have now grown completely dependent on it. Here's a depressing statistic: According to the American Facsimile Association, more than half of all telephone calls from Japan to the United States are to fax machines.

And in major American cities, you're likely to find faxes anywhere you go. A New Jersey company called Just the Fax, Inc., now offers the fax equivalent of a pay phone: ActionFax, a self-service public fax machine that you can operate with a credit card. There are just a handful of New York outlets so far, including one in the Empire State Building, but the company is boldly projecting 200 fax booths in the metropolitan area by the end of 1989.

Hotel chains now routinely provide fax services to guests. Private post offices advertise fax machines in their window displays. And, naturally, retail-electronics outlets like 47th Street Photo have given considerable shelf space to the new technology—leading the way in bringing fax machines into the home at a reasonable cost.

* * *

BUT IS A FAX MACHINE REALLY WORTH IT? The figures certainly make it look that way. Aside from the price of the machine, the unit cost of sending something by fax is minuscule when compared with those of messenger or overnight-delivery services. Sending a ten-page memo from New York to Los Angeles will cost you $14 by Federal Express ($11 if you go to a Federal Express drop-off point). By fax, including the cost of the phone call and paper, it will cost around $2. In other words, it won't take long for someone who used Federal Express regularly to make back the cost of his fax machine.

It may be a little early to predict total dominance; reports that fax has taken away 30 percent of Federal Express's business turn out to be unfounded. But there is no question that fax has damaged messenger services and overnight-delivery systems.

The folks at Federal Express don't sound very happy when you ask them about fax—and not just because of the estimated 20,000 overnight packages a day lost to the craze.

Remember ZapMail? That was Federal Express's idea in 1984 to popularize fax transmission by using special wires instead of regular phone lines, to provide better-quality transmissions. But nobody went for it, and the program failed—costing Federal Express $340 million in pretax write-offs. Another problem was that Fed Ex's potential technology—using satellites to transmit images at high speeds—went down with the Challenger disaster.

"When we went into ZapMail, it was our contention that facsimile would be a very, very big market," Fred Smith, Federal Express's chairman, said recently, discussing ZapMail's demise.

He added, without much conviction, "The important point is that we were right."

* * *

THE HUMOR MEISTERS AT *LATE NIGHT* *With David Letterman* have been exploring things to do with a fax machine on TV. One writer thought of having Letterman send messages to people by fax—and then thought of having him *receive* messages *from* people by fax.

"I eventually realized," reports Fred Graver, the *Late Night* writer who developed the routines, "that it is funnier to receive than to send."

Letterman finally rejected both approaches. He decided that watching a fax machine on national television would not be particularly funny.

Fax Mania has also spawned a new and enormous cottage industry: fax puns. Many of them turn up on the cover sheets that accompany most faxes and are thus widely disseminated in the business community. Here are the worst five, collected

* * *

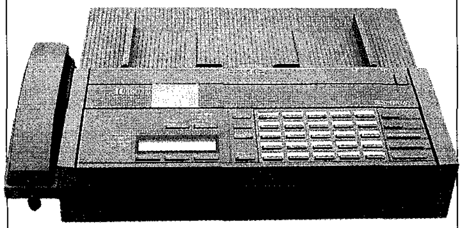
FACTS ON FAX

SOONER OR LATER, EVerything gets personal: computers, satellite-dish antennas, copiers, VCRs, and now facsimile machines. This 150-year-old technology has recently shrunk from a big, clunky, prohibitively expensive machine into a sleek, affordable, popular consumer product.

Of course, you don't have to go out and buy one. Fax machines are available at most copying centers as well as alternative post offices. The charge is usually about $1 per page to receive a document; sending one costs $5 for the first page and $2 per subsequent page.

Fax machines, unlike computer modems (which even techies sometimes have problems with), are as idiotproof as standard copying machines. Basically, you just slide the document you want to send—photograph, map, bill, article, or love letter—into the machine, which digitally scans the original and sends the image through the phone lines to the fax on the other end. It can take from 12 to 45 seconds to complete the transmission.

All fax machines can also double as copiers; you can keep the image for yourself. Current models range in price from about $800 to about $3,000, depending on how fancy you want to get. And reaching out to fax someone costs exactly the same as a phone call.



RICOH FAX60.

Features to look for: transmission speed, autodialing, automatic document feed, automatic paper cutting, superfine resolution (for photographs, illustrations, etc.), and programmable transmission time—so you can set your machine to transmit the document during off-peak phone rates.

Panafax UF-150

PANAFAX UF-150.

Panafax makes the popular UF-150 and UF-250. The cute little UF-150 sends material in seventeen seconds. It has a 70-call autodialer and programmable transmission and offers superfine resolution with sixteen halftones. It sells for about $1,100. The UF-250 also includes a feature called error-correction mode (ECM), which automatically corrects images that are garbled by bad phone lines.

Canon makes three models, all desktop size with built-in handsets. The Canon FaxPhone 8 is the simplest unit. It has a five-page document feeder and a 30-second-per-page transmission rate.

It has a built-in handset but no autodialer, paper cutter, or high resolution. The FaxPhone 20 has a seventeen-second-per-page transmission rate and a 52-number autodialer. The FaxPhone 25 has programmable transmission, a paper cutter, and superfine resolution. It also has a computer hookup so you can scan documents right into your computer system. The machines sell for anywhere from $800 to about $1,800.

Sharp's UX-80, while much slower (40 seconds per page), allows you to copy documents from a bound volume. Its suggested list price is $1,500. The model FO-300 has a 70-number autodialer, programmable and encoded transmission (for confidential documents), sixteen halftones, and a ten-page automatic document feeder. Its transmission rate is eighteen seconds per page. It sells for about $1,100. The model FO-700 has a 132-number autodialer, twelve-second transmission, sixteen halftones, a 30-sheet automatic document feeder, an automatic paper cutter, and a reduction feature.

Brother makes three basic models, the 60, the 175, and the 195, all selling in the $1,000 range. They have one-page automatic document feeders, ten- or twenty-number autodialing, and fine resolution (eight halftones for the model 60, sixteen for the other two). But they have a slow transmission rate—45 seconds per page. The company makes two other machines: the model 1010, which has a fifteen-second-per-page rate and costs about $1,000, and the 2020, which has a thirteen-second-per-page rate and goes for about $1,800. Finally, Brother gives you one extra color. The 195-R lets you transmit in black and red. It sells for about $2,000.

Ricoh's Fax 07 sells for about $900. It's got a twenty-second transmission rate, a one-page automatic document feeder, and that's about it.

The company also makes a whole range of higher-end fax machines, the 10E, 20E, 60E, and 70E, with autodialing and automatic paper cutters. The 20E and 60E have 64 halftones, making them particularly good for sending graphics.

—**Phoebe Hoban**

Canon
FAXPHONE 20

CANON FAXPHONE 20.

Photographs by John Stuart.

* * *

"Maybe if we all faxed," says Peter Lance, "we could cut down on pollution."

from a series of random interviews: Just the fax, ma'am. Crazy like a fax. Outfaxed. Faxually speaking. The joy of fax.

Now that they have been mentioned here, it is sincerely hoped that they will not be used as headlines on future trend articles.

* * *

MITCHELL FISHMAN IS A CORPORATE LAWyer—a partner at Paul, Weiss, Rifkind, Wharton & Garrison, a firm often associated with the "L" word.

But Mitchell Fishman is, at the moment, a little more enamored of the "F" word. Fishman is what Fax Mania is all about.

About two years ago, Fishman started to get tired of sitting around the Paul, Weiss offices past eight at night, waiting for his associates to finish writing documents for his approval.

After all, Fishman thought, I'm only here to approve them, not write them. Isn't there some way for me to reap the perks of my position as a partner and get the hell out of here in time for dinner?

"At the time," Fishman remembers, "only one other partner had a fax machine, and he loved it. So I got one and put it in my house—I live in Westchester—so I could start going home earlier. That way, the associates could fax me their work, and I could read it at home."

Before long, this became frequent Fishman procedure, and eventually other lawyers started observing that the only thing standing in the way of them and the 6:44 to Larchmont was technology.

Fishman, for one, considers fax one of the great joys of his life.

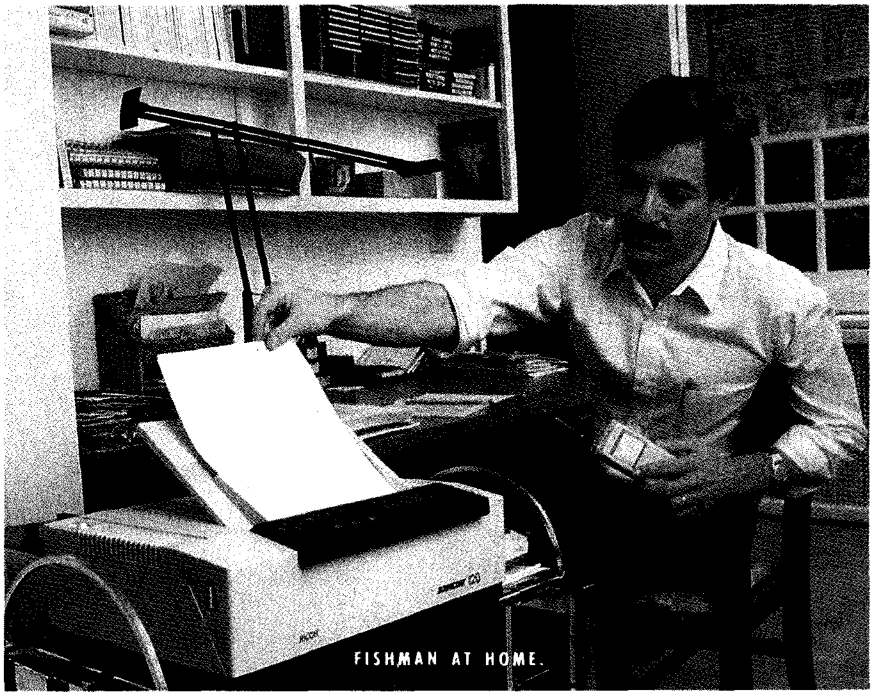
"It's wonderful the way it's so easy. You just feed in the paper, and it's done," he says. "My wife is a lawyer, too, so we both use it all the time."

Has the couple ever actually fought over the fax? "It may come to that," he says, though the tone of his voice perhaps suggests that it is, after all, *his* fax machine.

It took no time at all for lawyers to realize that fax machines could also speed up business immeasurably during the day—and provide faster service for clients in a hurry. Now there's at least one fax machine on eleven of Paul, Weiss's floors in its West 51st Street office building—Fishman asked that the one on his floor be placed right outside his office—plus an entire room devoted to fax machines and an in-house fax team.

The Paul, Weiss fax explosion has been quite recent. A year ago, the firm had only eight machines, and only a handful of partners had them in their homes. Now twenty partners have them.

"This has been a dramatic, important life-style change for lawyers," says William Hunnell, director of computer services at Paul, Weiss. "It's more than an economic move. In fact, on a cost basis, I'd say it's been a wash."



FISHMAN AT HOME.

"I GOT ONE AND PUT IT IN MY HOUSE SO I COULD START GOING HOME EARLIER," SAYS LAWYER MITCHELL FISHMAN. "THAT WAY, THE ASSOCIATES COULD FAX ME THEIR WORK."

AS WITH ALL TECHNOLOGICAL TRENDS, there has been the usual resistance from folks who think the world is being taken over by a bunch of crazy machines and addicted users with no regard for interaction.

Peter Lance is familiar with that. A year ago, Lance was a story editor for *Miami Vice* and *Crime Story*, and it seemed to him that an awful lot of his time was being wasted driving from his Marina del Rey home to the offices at Universal where the shows' writers and producers gathered every day. So he told his colleagues that he would prefer to stay at home one day a week and fax.

"What was the point of spending 90 minutes on the freeway just so I could spend some time joking around by the watercooler?" he asks. "This way, instead of writing five good pages of script a day, I could do ten pages."

But he encountered a good deal of resistance, much of it laced with sarcasm. " 'How's your *fax machine?*' people would ask me all the time, like it was something horrible," he remembers, wishing that people would see that faxing is, well, a kind of public service.

"Maybe if we all faxed," he says, "we could cut down a little on all this pollution in the world."

Lance is not one of those people who are addicted to technology, however. The only machines he owns, aside from a Sharp UX-80 fax machine, are two Macintosh computers (a Mac II and a Mac SE), an Abaton 300FB scanner, a Zenith laptop computer, and a portable phone in his car.

* * *

"I don't give my fax number to just anybody," says businessman Will Wedge.

"I would *not* get a portable fax machine for my car," he says flatly. "*That* might be a little dangerous."

The only thing more dangerous, Fax Maniacs say, is allowing your fax number to fall into unauthorized hands, leading to a phenomenon now commonly known as junk fax—material from public-relations companies, direct-mail marketers, retail outfits, and the like.

Local telephone companies don't list fax numbers in their directories; however, several private companies have sprung up just to collect as many fax numbers as possible. These will enable vast numbers of junk mailers to make the switch to junk fax—an appealing prospect, given the desirable demographics of most fax-machine users.

And what makes junk fax great—or horrible—is that fax machines can't distinguish between solicited and unsolicited calls. This makes it extremely easy for junk faxers to clog up important phone lines for hours at a time and has prompted numerous fax owners to change their phone numbers regularly.

"I don't give my fax number to just anybody, and I'll *never* put it on my stationery," says Will Wedge, the owner of Monaco Communications, a New York marketing-communications firm. "You *pay* for all that paper, you know. And there's something about the machine that makes you want to look and see what it is. That can waste a lot of time."

But the junk-fax industry can't be stopped—and that's due in part to the machines themselves. Most can be commanded to produce something called a fax-transaction report, a list of the most recent fax numbers to which the machine has been connected. Companies putting together directories have been offering gifts to employees who'll supply them with important fax numbers. A California-based outfit called Mr. Fax is offering a free Sony Walkman to anyone who will send a transaction report with 100 or more fax numbers. In turn, Mr. Fax will send all the numbers a fax with information on its prices for fax paper.

* * *

WHEN YOU'RE AN ARTIST LIKE Peter Max, the advent of fax is precisely the kind of opportunity you're always searching for.

"You see, it was a couple of years ago, and my art dealer had just sold a big piece of mine," Max says, "and I was in my gallery in Los Angeles, and somebody said to me, 'Why don't you fax him a message?' So I drew him a little doodle, and we put it in the machine and faxed it. It went 'Beep! Beep!' and he had it. Now, I just thought that was *amazing*."

So the artist went out and bought several fax machines so he could send his doodles and messages all over the world.

But Max was not content to stop there. He wanted everyone to know just how much he loved this new machine and just how wonderful and exciting and fabulous it was that the technology and his name ... *rhymed!*

So he immediately developed an idea for a media event he would call "Peter Max Faxes America ... and the World." This involved soliciting faxes about world peace from the world's most prominent politicians, collecting them in Max's studio, and faxing them to the White House.

"We sent them to the First Lady, in fact," he says. "It was probably the world's longest fax ever. I think it was 40 feet. We had drawings from people like Alan Cranston and little notes from Mayor Koch. It was a beautiful thing."

Now Max faxes everything—not just business documents but also drawings and sketches and doodles. "I *love* everything about it," he says. "I *love* the immediate response."

STACKS OF FAX AT 47TH STREET PHOTO.

THERE IS A GROWING FEAR THAT AS FAX MACHINES BECOME MORE AFFORDABLE, PEOPLE WILL HAVE TO WORK HARDER. THERE WILL NO LONGER BE ANY SUCH THING AS LAG TIME.

* * *

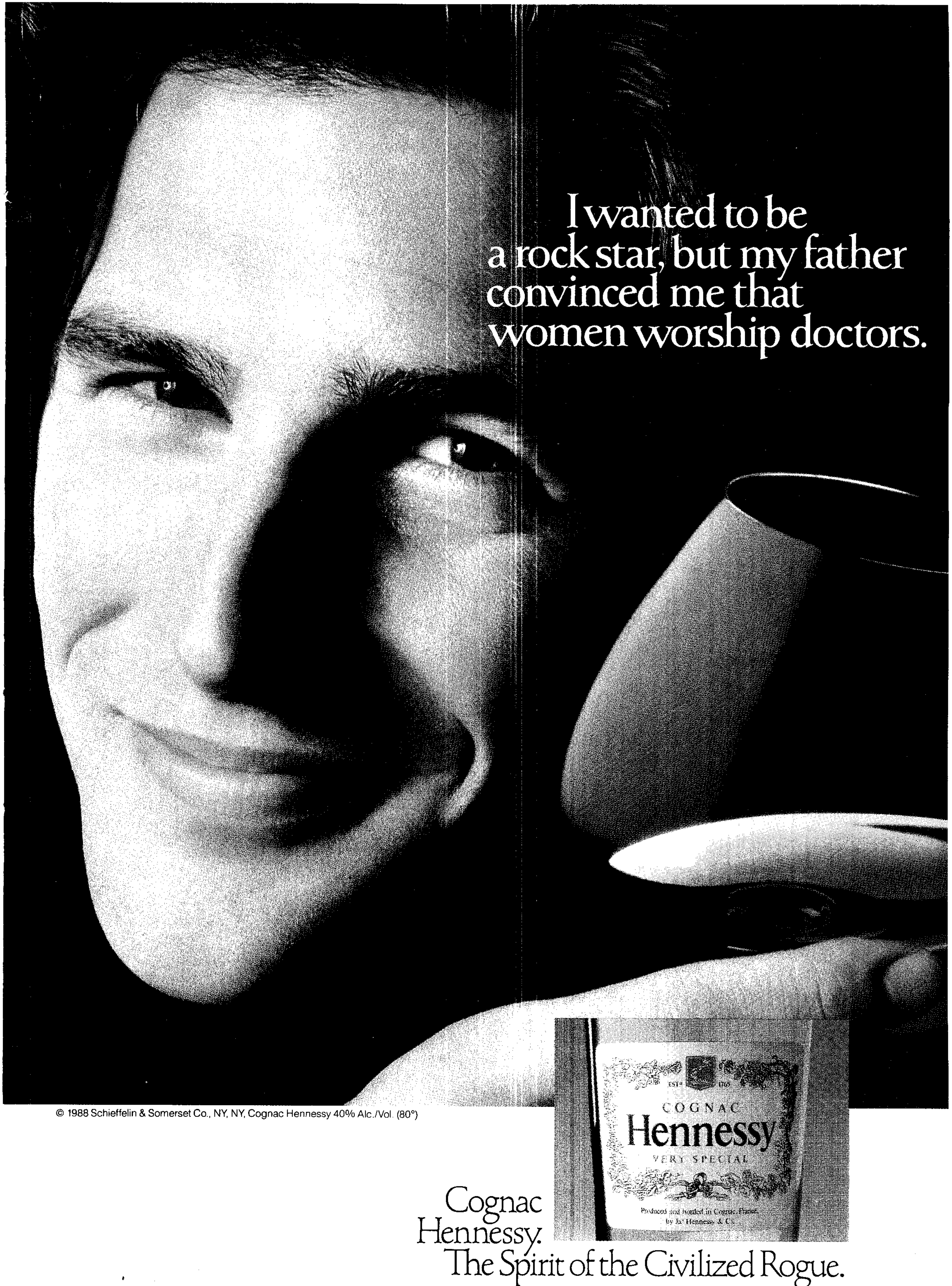
WHICH BRINGS US BACK TO STANLEY BING, who lives in mortal fear that fax will continue to become a maniacal phenomenon and force him to work even harder at his job.

Bing—who writes a monthly *Esquire* column, "The Strategist," for struggling business executives—is very worried, and he has some dire words for us about the future.

In his December column, Bing predicts that by 1996 there will be such a fax backlash that federal legislation will be passed to outlaw fax. This law could be averted, Bing feels, if the industry agreed to regulate itself with the following rules:

Number One. Under pain of flogging, nothing sent by fax will be allowed to say "FYI" unless requested. Number Two. Nothing will be faxed to anybody's immediate attention. Number Three. No decision will be demanded by fax within 48 hours of receipt.

Anyone violating these rules will be forced to use surface mail. ■


I wanted to be a rock star, but my father convinced me that women worship doctors.
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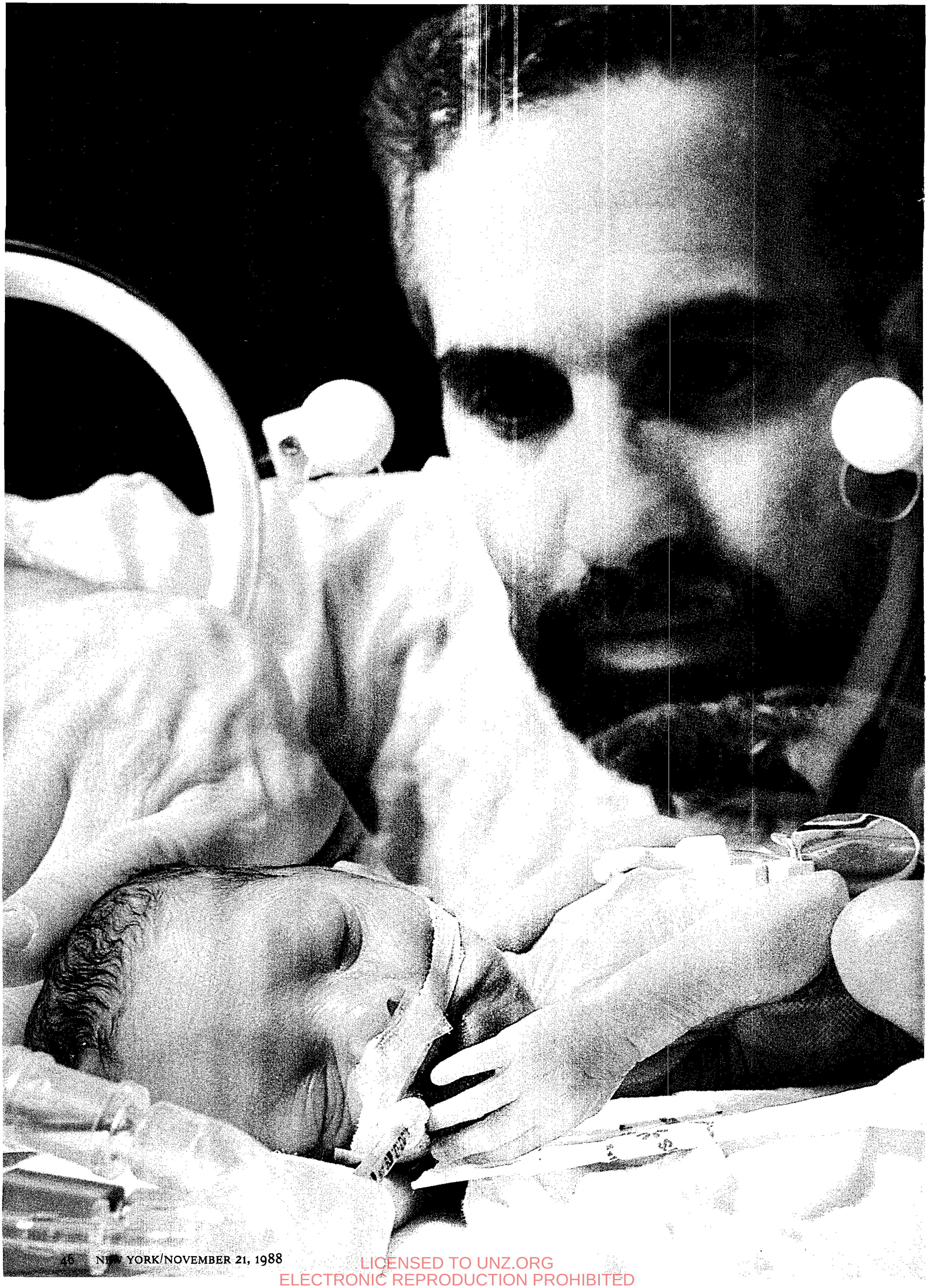
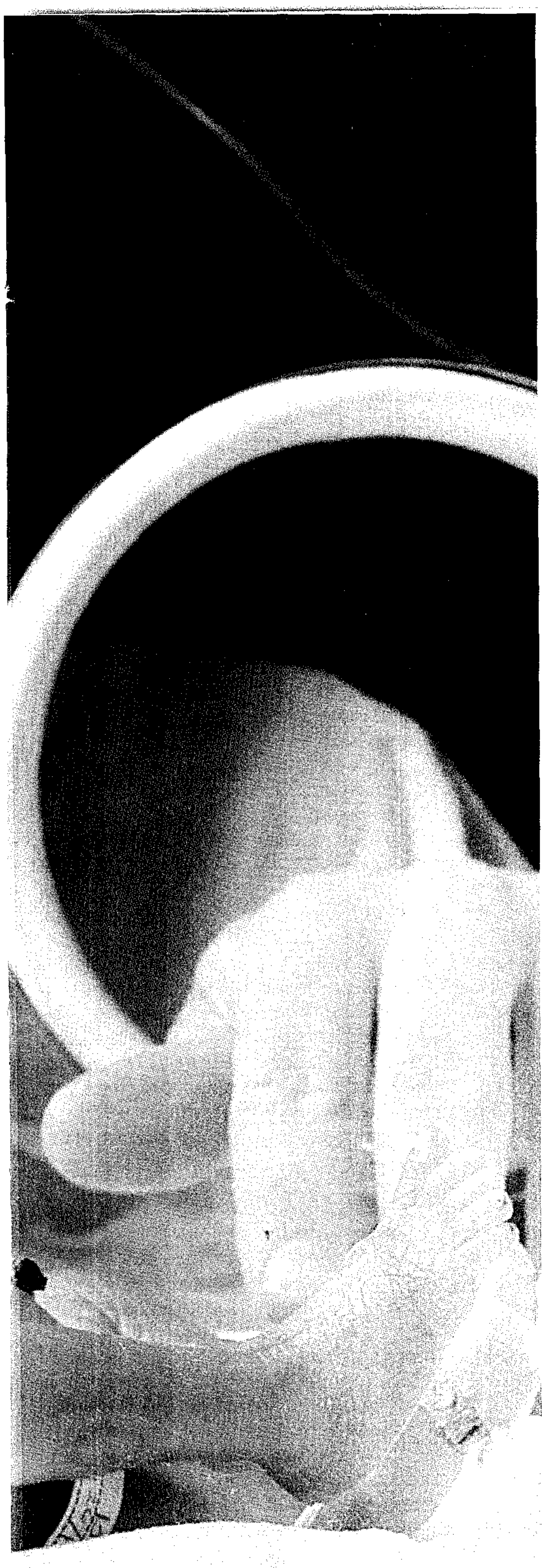




Dr. Ian Holzman, director of Mount Sinai's neonatal-intensive-care unit, with one of his patients.

BORN ON THE EDGE

Saving the Tiniest Patients at Mount Sinai

By Bernice Kanner

At 9:21 on a chilly spring morning, a chorus of beepers goes off in Mount Sinai's neonatal-intensive-care unit. Members of the rounds team, wearing gray-blue cotton scrubs, pink sanitary smocks, and elasticized-cotton shoe mitts, race to the second-floor maternity operating theater. Baby L, an almost-full-term, six-pound-two-ounce boy delivered by cesarean section, looked normal at birth—but things have suddenly taken a bad turn. The infant has registered zero on his one-minute Apgar, the first examination given to newborns to test their life functions.

The medical rescue squad resuscitates Baby L and rushes him to the ninth-floor area called "the Unit," the section of the neonatal-intensive-care unit where the sickest babies are treated. There, respirator tubes are inserted into his windpipe; a feeding tube is threaded into his nose. Devices to monitor his heart rate, breathing, and temperature are plastered on his small chest.

Only after he stabilizes does the team continue its rounds, reviewing the care and management of each tiny patient. This Monday morning, the NICU census includes 25 patients, 8 of them in the Unit itself, the remaining 17, "feeders and grow-

PHOTOGRAPHED BY LOUIS PSIHOYOS

Matrix

ers," as the staff calls them, in three other rooms.

Under a blaze of lights in the Unit, a two-day-old girl lies in an incubator. When she was born, a month early, she seemed fine and scored high on her Apgar. But soon after arriving in the well-baby nursery, she began gasping and grunting, signaling respiratory distress.

Her nearest neighbor in the Unit is a two-day-old Hispanic girl who needs a transfusion. Her parents, garbed in the mandatory pink hospital gowns, are afraid to touch her. A nurse reassures them, showing them how to open one of the incubator's round portholes and slip their fingers through it. They giggle and whisper in Spanish when the baby seems to respond.

Next to her is a three-and-a-half-pound, premature Filipino boy who had appeared robust—until he stopped breathing. Later tests will indicate that he has hyaline-membrane disease, the undeveloped-lung condition that killed the John F. Kennedys' son Patrick. One of the interns frets that the baby's minuscule penis signals endocrine abnormalities. Unit director and rounds leader Dr. Ian Holzman, a short, pewter-haired man with a mustache, a beard, and a warm smile, slips on latex gloves to investigate. "I feel sorry for him," he mutters, "but I'm not concerned."

A small sign reading ISOLATION is posted on the next incubator, which holds the comatose month-old daughter of a Nigerian diplomat. Baby S's parents, who have several other children, have stopped visiting her and are going back to Africa. The baby was deprived of oxygen at birth (a condition called asphyxia), and has bad lungs and liver and pneumonia. She is beyond help, but her medical managers argue over how aggressively they should intervene when she begins to fail. "It's not fair to keep her alive to prove that we can," says Dr. Holzman, who softly suggests that no heroic measures be taken. No one disagrees.

A SMALL, WINDOWLESS ROOM WITH FLUORESCENT LIGHTING, THE UNIT EXUDES A SENSE OF EERIE ISOLATION.

They tread dangerous ground here. Following the 1982 case of Baby Doe, the Indiana infant with Down syndrome who was allowed to die, the U.S. Department of Health and Human Services notified every hospital receiving federal funding that the money would be withheld if treatment or nourishment was denied to handicapped newborns; "800" numbers were posted in the hospitals for staffers to use in reporting abuses. Life-and-death decisions used to be private at Mount Sinai. Now, advanced technology in the field of neonatology—and resulting publicity—has made them public. But Mount Sinai's funding has not been threatened.

I COULD HAVE OBSERVED ROUNDS at any of a dozen neonatal-intensive-care units in New York City. But I chose K-9, as the ninth floor of Mount Sinai's Klingenstein Pavilion is called, for personal reasons. Almost two years earlier, my twins, born seven weeks prematurely, had been patients here. One, an anencephalic, with an open brain cavity, spent her brief life in an incubator. The other, a four-pound boy, stayed for more than two weeks, and we ultimately took home a healthy son. I chose to revisit the institution that had saved him, humanely cared for her, and helped us in our grief and joy. Being here again would, I thought, help me come to terms with an experience I had gone through in a daze—and let me lay to rest the ghosts it had roused.

Nationally, between 150,000 and 200,000 infants a year—some 4 to 6 percent of all newborns—spend time in an NICU. At least half of them weigh much less than five and a half pounds; they are almost 40 times as likely as normal-weight newborns to die in the first month of life—and five times as likely to die later in the first year. More than half of them are black. (Mothers who are poor, undernourished, or teenagers, or those who smoke or are carrying multiple fetuses, have a far greater likelihood of delivering prematurely than the national average.)

Of the 4,000 babies born at Mount Sinai every year, some 600 to 700 are wheeled through the heavy wooden doors of the NICU into its warren of aging and graceless rooms. (Happily, a new facility on the third floor of the Klingenstein Pavilion—with a place for parents to sleep, two breast-feeding rooms, VCRs for screening infant-care instruction films, and conference and grieving rooms—is being built and should be ready by Christmas.)

Even though stringent new admissions criteria mean that only the sickest infants get in, the NICU's population sometimes exceeds its 30-bed capacity. Some more-mature preemies (technically, any baby born within the first 37 weeks of pregnancy), perhaps jaundiced and needing antibiotics, are discharged within a week. More-premature infants can stay for two or three months, depending on whether there is bleeding in the brain (as happens with nearly half of NICU babies under three pounds five ounces) or asphyxia or other pulmonary distress.

According to Holzman, NICU treatment costs an average of $1,000 a day per patient; half of the babies are covered by private insurers, another quarter by Medicaid. The rest have no insurance. Nationwide, the tab for treating neonates weighing less than five pounds in the country's 420 NICUs is $1.2 billion annually, according to the National Perinatal Information Center in Providence, Rhode Island.

In medical terms, some neonates never stop paying. New studies suggest that the smallest babies risk developing various problems later in life, including cerebral palsy, epilepsy, dyslexia, hyperactivity, hearing loss, and learning disorders. Years ago, preemies weighing two pounds had little chance of survival. Today, NICUs save 75 percent of them, Holzman estimates. But he predicts that one fourth will have major problems later. Only 20 percent of infants weighing 500 grams—just over one pound—survive.

A BLACK-SPECKLED-LINOLEUM hallway leads from the NICU's locked entrance to a nursery (now empty, but often occupied by a baby requiring quarantine), three rooms lined with plastic incubators, and the main Unit. A windowless room with fluorescent lighting, it exudes a sense of eerie isolation. Crammed into the 15-by-25-foot space are six, eight, ten, or sometimes more molded-plastic isolettes or electrically warmed radiant beds holding naked or diapered infants. (Preemies have inadequate body fat, which results in too much heat loss.) Some of the babies are the size of an adult hand, and each is attached to a tangle of pulsating, beeping equipment.

Family pictures have been taped up in some of the incubators, and teddy bears and other soft toys tucked in. Plastic tubes sprout from various machines surrounding each baby, and often from their partially shaved heads as well. Helmet-

Airbrush art by Fred Swanson.

HOLZMAN AND HIS ROUNDS TEAM MONITOR THEIR CHARGES IN THE NINTH-FLOOR UNIT.

like headboxes pump humidified oxygen to ease the neonates' breathing.

Phototherapy lights for treating jaundice arc above many of the beds; IV racks with Harvard pumps stand alongside, administering medications or glucose. Electrodes dot many of the infants' chests, transmitting data to monitors above. Oxygen blenders regulate the amount of oxygen being supplied to the lilliputian patients; Pneumogards give ventilator readings on oxygen intake.

Watching these babies breathe is mesmerizing. Their chests heave—they draw between 30 and 90 breaths a minute—as their ribs and breastbones rise and fall. Their hearts beat an average of 150 times a minute, and stoppages that set off alarms are not uncommon.

While most of their contemporaries lie curled up, afloat in the dark, listening unperturbed to their mother's heartbeat, these babies have a far busier day. From time to time, a nurse pats their backs to loosen lung secretions, then suctions them with a plastic syringe. Every three to six hours, blood is drawn to test oxygen and carbon-dioxide levels; eight stabs in the heel per day test blood-sugar levels. Other blood samples are tested for anemia and jaundice.

The babies are weighed daily and fed, intravenously or with formula, about eight times a day. Their urine is collected in plastic bags twice daily, and blood pressure is checked at least three times. Every so often, there are blood transfusions, X-rays, and ophthalmologic examinations.

CONTINUING ON ITS ROUNDS, the team stops to check on Baby J. He looks alert, peaceful, rosy—indeed, to the layman's eye, healthy. But alas, his prognosis is bleak. Baby J's mind works, but his muscles don't. Born with Werdnig-Hoffmann syndrome, a condition similar to Lou Gehrig's disease, he'll never walk and may never sit before he dies—in perhaps six months, or a year or two. His unmarried parents vacillate between angrily demanding conferences and avoiding the hospital for weeks at a time. Because Baby J is not brain-dead, the NICU staff must use every medical advance to keep him alive now. Ultimately, however, nothing can save him from the inexorable course of his disease. "Here's a case where technology has overtaken rational thought," says Holzman.

The team arrives at the bedside of a six-week-old who has inherited Rieger syndrome—an eye abnormality—from his mother. The normal treatment is eye surgery within a month of birth, but the anesthesiologist keeps postponing the operation because the infant's unstable respiratory rates make it too hazardous.

Nearby lies Baby C—delivered full-term at Beth Israel Medical Center two days earlier—who is recuperating from open-heart surgery. After a robust start, his color had changed so dramatically that an EKG was ordered. It confirmed that the left side of his heart was malformed, and the boy, the fourth child of a Hasidic family, was moved to Mount Sinai's NICU. "Waiting's the worst thing," his father, pacing, had told the rounds team before the operation, while assuring it that "everything will be fine."

And for Baby C, everything *is* fine (if open-heart surgery in the first week of life can be considered fine). One week after having his ventricles repaired, he will be sent back to the hospital where he was born, for observation.

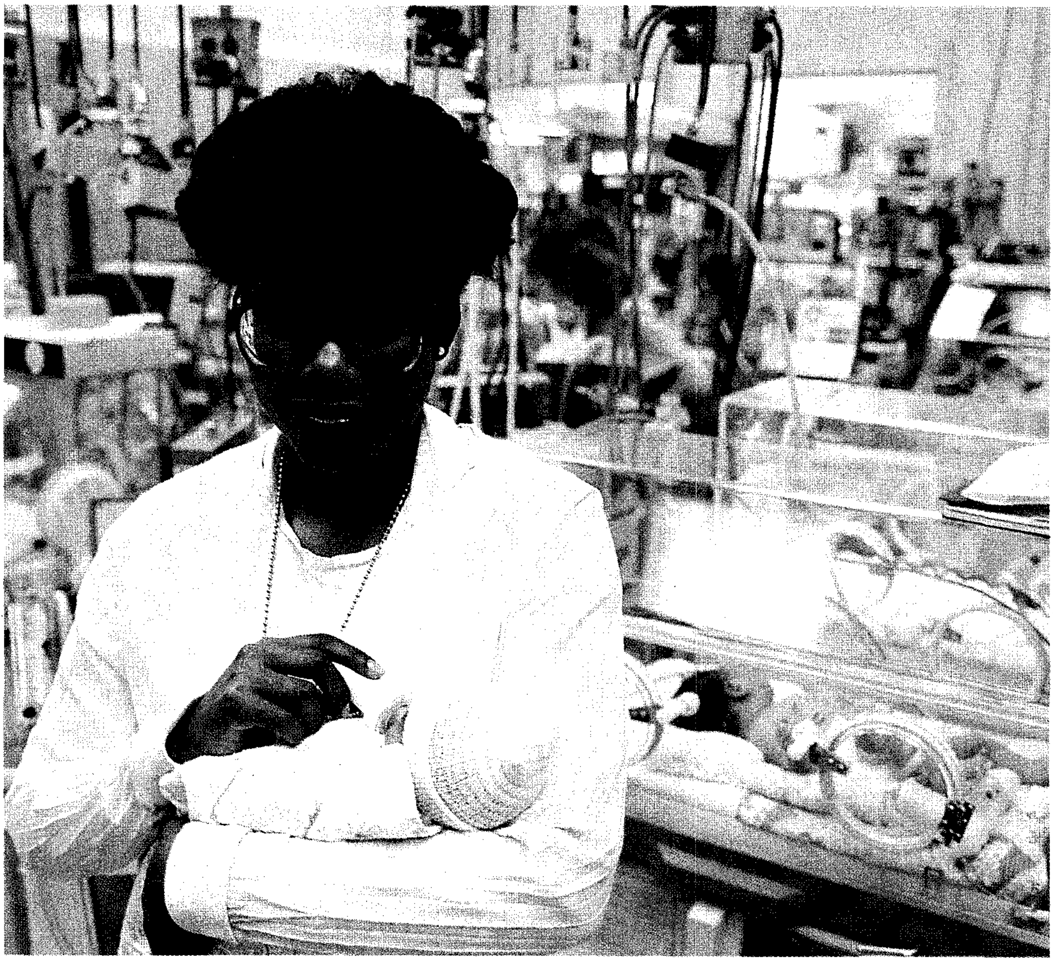
KNOWN AT Mount Sinai as "Holzman's Harem" or "Ian's Angels," the largely female rounds team reflects the growing preponderance of women in pediatrics. Resident Marla Stern, 25, whose rotation also includes Elmhurst Hospital, has two earrings in each ear and a pixieish haircut. Born with a right arm that ends at the elbow, she has learned to compensate by using her teeth and her stump but is still unable to ventilate an infant—that is, to insert a breathing tube through his vocal cords. When Stern arrived at Mount Sinai as a fourth-year medical student, she was afraid to touch the babies. "I thought if I rolled them the wrong way, their tubes would fall out," she says.

Twenty-seven-year-old Mimi Green Katz, the other resident on the team, is married to a dermatology resident. She plans to go into general pediatrics and to start a family soon. But, she says, "this is a fertile background for nightmares. I know I'll panic until I hear my baby cry and know it's all right. And I'll tell you this: I won't be here when I'm pregnant. I won't even pass by."

Eight months into her first year as an intern, Carolyn Robbins, 26, has short brown hair with bangs, blue-green eyes—and a distaste for the concept of rotations. "It stinks for patients and parents, not having one doctor follow through," she says. "We do a lot of intervention; we save a lot of babies. I've seen a baby delivered virtually dead come back to life. Now our major turmoil is with ethical questions."

Curly-haired intern Lisa Schwartz, 27, is a graduate of Mount Sinai's medical school. She used to pick at her long fingernails, but no more—a resolution prompted by fear of infection, she admits. Schwartz has just decided to switch from pediatrics to obstetrics because she wants to work with high-risk mothers "who talk back. But I like what I'm doing here, too," she says. "It's nice to see some of these infants go home, and I believe I'm making a difference."

The sole man on the team, Paul Berger, 31, is serious and clean-cut. A second-year fellow, he will be a full-fledged neonatologist by the end of this rotation. Berger recently switched from family practice to neonatology but allows that "working here is rough, fatiguing, and sometimes causes despair." Berger has an eleven-year-old son and a three-year-old daughter; a second son is about to arrive. "I'm frightened," he says. "After seeing all of this, I don't know about normal babies anymore."


PAULINE LEGALL HEADS THE NICU'S STAFF OF 52 NURSES.

Early Tuesday morning, the Nigerian baby dies peacefully. Supervising nurse Pauline Legall and attending nurse Janet Racette remove the mass of tubes snaking around her and slip a clean hospital gown over her grossly enlarged stomach.

Resident Stern worries about the death certificate, the second one of her career. She wants to describe the cause of death as cardiac arrest, but Holzman disallows it, suggesting instead "aspirated meconium"—that the infant breathed in her stool during delivery—as well as asphyxia.

The father arrives and sits with his dead daughter. Intern Robbins and Karen Rock, one of the two social workers assigned to the Unit, join him to discuss her burial. "We try to help with bereavement, or when a mother leaves the hospital without her baby or later when she takes home a very sick child," says Rock. "We help parents interact with babies in this environment. Any way you have a baby up here is a loss—through dying or the loss of the perfect birth experience. We validate that experience. You get hardened by being here," she adds, "but not so hardened that you can't hear the pain."

Baby S's isolette is rolled away for sterilization. Later, when I retrieve my coat from the cubbyhole that has served as a conference room, I'm startled by a brown-paper package on the table. It is the dead baby, waiting to be taken to the hospital's morgue.

PAULINE LEGALL HAS HEADED the nursing staff here—her fifth NICU—since 1985. She schedules 52 full-time nurses, who work 37.5 hours a week in unconventional time blocks and earn from $27,000 to $40,000 a year. The Unit is understaffed, reflecting a nationwide nursing shortage as well as Mount Sinai's low pay and aging facility, and the generally hard conditions of the job. An intense, stressful place keeps applicants away, says Legall. "These are pathetically sick babies, and

Photograph by J.P. Laffont/Sygma.

there's no differential for combat pay."

Yet for many of the core staff, the precariousness of the babies' hold on life is the draw. Some take their work home, phoning in to ask the next shift about their charges. Legall calls often, but not so much to ask about her tiny patients as about their caretakers, and how they're coping. "Trouble comes not so much from an expected death as from an unexpected one, when a baby who seemed to be doing well suddenly reverses," she says. "The saving grace of this place is that you get to see a baby go through real changes—and often go home—and you see how all this humbles the parents. I like the technology, but it's the appreciation of the parents that keeps us going."

Tuesday night at 10:32, a diabetic mother who's had three kidney transplants in the past year delivers twin girls eleven weeks early. Twin A, at 1,080 grams—slightly more than two pounds—makes me gasp. "That's the big one," says resident Katz. "Wait till you see her sister." In another isolette lies a 440-grammer, looking more like a newborn mouse or puppy than a human child. She's about the length of a pencil, and a mottled purplish red. Everyone who sees her seems awed.

On Wednesday morning, when the rounds team assesses the twins, Holzman orders minimal intervention. "No suctioning, no sticking. Even weighing a baby this small is an ordeal. Its whole blood volume is one ounce." Holzman asks the nurses to rub the infants' skin with safflower oil to keep it moist, but his colleagues protest. Won't the phototropic lights burn the oiled babies? "A myth," Holzman says, suggesting that they rub just half of each baby with oil to see for themselves that it won't burn. "Look at it as a project," he says. Unfortunately, the Unit—indeed, the whole hospital—is out of safflower oil. But then, shortages are common: Towels are sometimes enlisted as blankets.

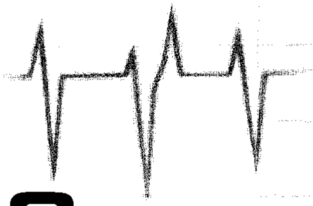
Now it's on to the "feeders and growers," or what other hospitals call the "step down" unit because its occupants require care that is a step down in intensity. Many of these babies are tethered to pulse oximeters, which measure the oxygen in their blood—and which are rented at "exorbitant rates," complains Holzman, who must balance the budget as well as tend to the medical needs of his charges.

Baby M, who has been here for four months, no longer needs her pulse oximeter, and Holzman orders it disconnected. (At the end of the week, the doctors will allow her to go home, but her suddenly panicky mother will have to be talked into taking her.) She arrived weighing less than two pounds and with disconnected intestines. Complicated surgery corrected that.

"Look at her, Doc; she's too light," jests the father, a painter who works in the hospital, as he cuddles his pinkish daughter. "I'm chocolate and my wife's dark. We want a dark baby." (Many preemies have a purplish tone regardless of their race; normal pigmentation for blacks usually develops by the second month.) "Everyone else wants a light baby and you want a dark one?" jokes Holzman.

A 1,300-gram baby, one of the few white males in the unit, is also losing his pulse oximeter, but he won't be going home until he gains 500 grams and takes nourishment well. (White boys fare the poorest in intensive-care units, and black girls do best. "In general, boy babies are more likely to die than girls," says Holzman, "and black babies do better than white ones.")

If the NICU can be compared to a ship, then on Wednesday night, it took on water. Nights are often rough, with a smaller staff handling the same number of patients. Stern, Robbins, and Holzman were on duty when, in the early-morning hours, the pulse oximeter of Baby L, born Monday morning, started plummeting. "We tried the usual things, like bagging [using a hand-held respirator], supplying oxygen, and suctioning with a catheter," says Stern, "but nothing worked. By 3 A.M., we'd given a full resuscitation, and then it dawned on us that this baby, who we all thought was out of the woods, wasn't coming around and wasn't going to." At 4:15, his heart stopped.



SOME BABIES ARE THE SIZE OF AN ADULT HAND; EACH IS ATTACHED TO A TANGLE OF PULSATING, BEEPING EQUIPMENT.

"It happened so quickly," adds Robbins softly. "It was the first time I'd worked on someone so closely who died."

At 4:30 A.M., Holzman called the family, who straggled in, clutching one another. The mother cradled her dead son for a long time, the doctor reported; the ashen-faced father wouldn't touch him. Long after they had left the Unit, Baby L's maternal grandmother sat in a chair rocking him, singing him lullabies.

Other troubles erupted in the Unit that night. The lungs of the 440-gram twin kept giving out. "She couldn't keep oxygenation [adequate oxygen in the blood] and she wasn't ventilating [getting rid of carbon dioxide] well," says Robbins. Several newborns were sent up for evaluation and ultimately dispatched to the well-baby nursery, four floors below.

Nurse Mary Lou Lynch has worked in the NICU for thirteen years. "I love what I do," she says. "There's a real reward if the babies get better, and if they don't, I accept that. Sometimes I become attached—one 600-gram boy stayed for four months, and I grew attached to that family. I've seen him grow up."

Lynch and Lorna Cleary work together in perfect, wordless concert. Cleary has been a nurse at Mount Sinai since 1963 and in the NICU for fifteen years. "There's a lot more equipment now, and we're saving lots more babies," she says. "Before we had monitors, we became more attached to the children, even sometimes feeling as if they were our own. Now all the technical advances have made this more of a job. Some of the nurses call from home to check on their patients, but when I leave the hospital, I leave these tensions behind."

Thursday morning. In a step-down chamber, Baby N lies shaking and trembling. On his isolette is a small sign warning that he may be infectious. His mother died during delivery, of drug-related complications; an autopsy test revealed her to be HIV-positive. His drugged-out father alternates between dozing off in conversations and belligerently accusing the doctors of killing his wife. (The Centers for Disease Control have recommended testing for AIDS in newborns in 30 cities, including New York; before, doctors simply assumed certain infants were infected.) "Gloves should be worn, but they feel so foreign when handling babies," says Holzman. "AIDS is, quite frankly, just another infection that parents have given their babies. Our AIDS patients are just another group of babies with a death sentence."

Holzman studies a boy delivered during the night to a drug abuser who admitted she had shot up cocaine earlier that afternoon, and decides to consign him to the well-baby nursery. The nurses there are reluctant to accept him. "If he starts to withdraw, we'll take him back," Holzman mutters.

Across the room lies Baby H, who has been in the Unit for six months. Born twelve weeks early, she has an array of problems: hypothyroidism, bad lungs, hydrocephalus (water on the brain), and possibly cerebral palsy. Her head is enlarged despite a plastic shunt to drain the fluid. She has a cleft palate and still can't "nipple" well. Nevertheless, her mother remains cheerfully optimistic. She has placed hand-lettered signs inside her daughter's plastic home asking the nurses to PLEASE SWADDLE ME—MY ARMS TOO and thanking them WITH LOVE FROM H. And she has hired a home-care nurse and made bold plans for the future, vowing to deal with the developmental problems as they surface.

TWIN A, AT 1,080 GRAMS—SLIGHTLY OVER TWO POUNDS—MAKES ME GASP. "THAT'S THE BIG ONE," SAYS A RESIDENT.

Nearby, a mother of twins is waiting to sign one of them out and be given the customary take-home package—a knitted cap, a plastic teddy bear, nipples, and several cans of infant formula. (Parents tend to keep their child on whatever formula the hospital provided, so, in the interest of fairness, the brand is changed periodically.) She is upset because the other twin is still tethered to oxygen—and his NICU bed. "It's not my fault," Holzman tells the nurse who is pleading her case. "Speak to the kid."

THIS THURSDAY, MORNING rounds take a different form. In a small meeting room, Dr. Kurt Hirschhorn, the mustachioed, bushy-browed chairman of Mount Sinai's pediatrics department, is holding forth on Baby J and Werdnig-Hoffmann syndrome. "You've got to sit down and get the pedigree, not just of this pregnancy but of the mother," he says. "She's got two normal kids. Is this the same father? Is it the father's brother? Are they married, or is it a liaison? An experienced mother would say, 'This kid isn't moving in utero,' " Dr. Hirschhorn goes on. "Some kids are born floppy with other developmental conditions and, in three weeks, two months, suddenly get normal." But Werdnig-Hoffmann babies survive only six months to two years.

"These children show love, and it's hard for parents to say, 'Enough intervention, let it go,' " he says. "But once they make that decision, it's your job to support it, even if it's 180 degrees different from what you'd do. What I've just said in twenty seconds takes an average of two hours to tell a parent. You can't expect that you can just sit down and they'll hear you. The coping mechanism is well defined. First comes denial, then anger, then guilt, and finally grief.

"It's difficult," Hirschhorn continues, "but you can't allow a personal reaction to the parents' anger. If they call you names, let it go. The risk of divorce for parents of a child with a genetic disease is three to four times the norm. Some people get hung up with their anger for years. If you see that happening, call a psychiatrist, because you need specialized help. I've seen people move through these stages to understanding and acceptance in hours, and others not move through at all."

By Friday morning, several babies have been transferred out of the Unit. "We're like car dealers shuffling them on the lot," says Holzman, grinning. But the tiny twins are still there. Their exhausted mother, brought to see them in a wheelchair, stares at her offspring. The smaller one, now down to 380 grams (newborns invariably lose weight right after birth), has less sodium in her body than a potato chip, notes Holzman. He was on call last night, as he is every fourth night during his every-other-month rotation. "I like it. It's fun," he says. "There's an adrenaline rush with lots going on—like an air-traffic controller. I'm a hands-on doctor and I like the families and the teaching, but frankly, I can't imagine doing this ten years from now."

By Monday morning, the NICU census has dropped to 22. At 3:10 on Friday afternoon, the smaller of the twins died of kidney failure and hyaline-membrane disease. She was 46 hours old. The death stunned her parents, who somehow believed she would pull through. Three long-termers have gone home, including the hydrocephalic baby with the shunt in her head. Two new babies have been admitted to the Unit—one has a minor respiratory problem and will soon be dispatched to the well-baby nursery; the other is a severely premature neonate with respiratory and possibly neurological problems. The tubes have been removed from Baby J—he now breathes by himself, and he has been moved in with the feeders and growers. His prognosis hasn't changed, but he will be able to go home before his condition worsens and he returns to the hospital to die.

PARENTS GET TO KNOW THEIR NEW SON.

ONE LAST TIME, I WALK past the rooms of feeders and growers to the ancient receiving desk, where a nurse gives me permission to flip through the admissions book, a massive black ledger. Recording every baby's name, birth weight, time and date of birth, and race, the diagnosis and disposition and the mother's name and address, these are pages you could imagine God reviewing. Discharges and transfers far outnumber deaths.

The book seems especially thick, and with a sense of foreboding, I check to see where it begins: early 1986. Heart pounding and fingers trembling, I turn to November 4. There, on the left side of the page, are two entries under my name. Twin A, born at 2,000 grams, went home seventeen days after arrival. Twin B expired in the Unit. I notice that my address is wrong.

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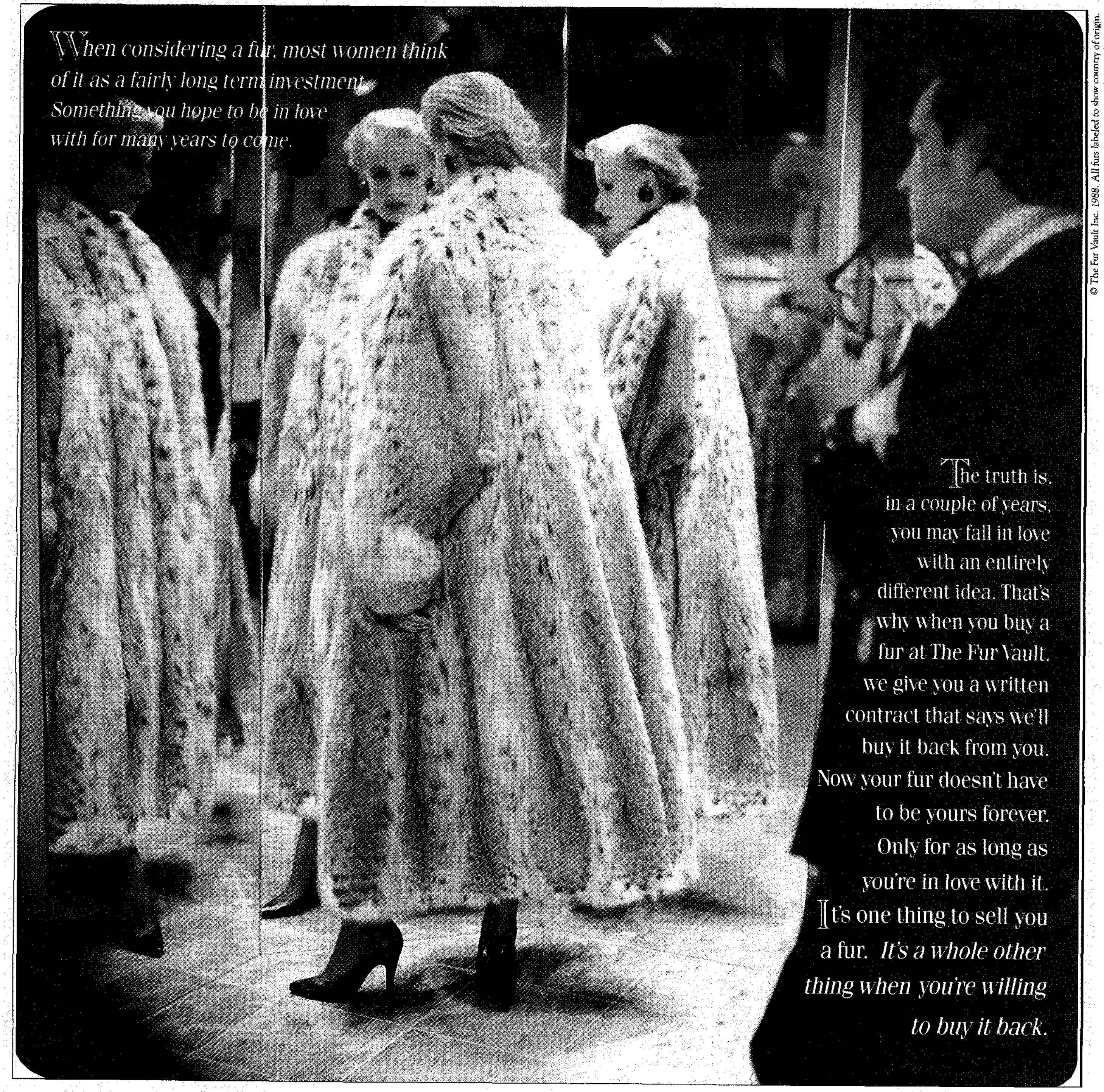

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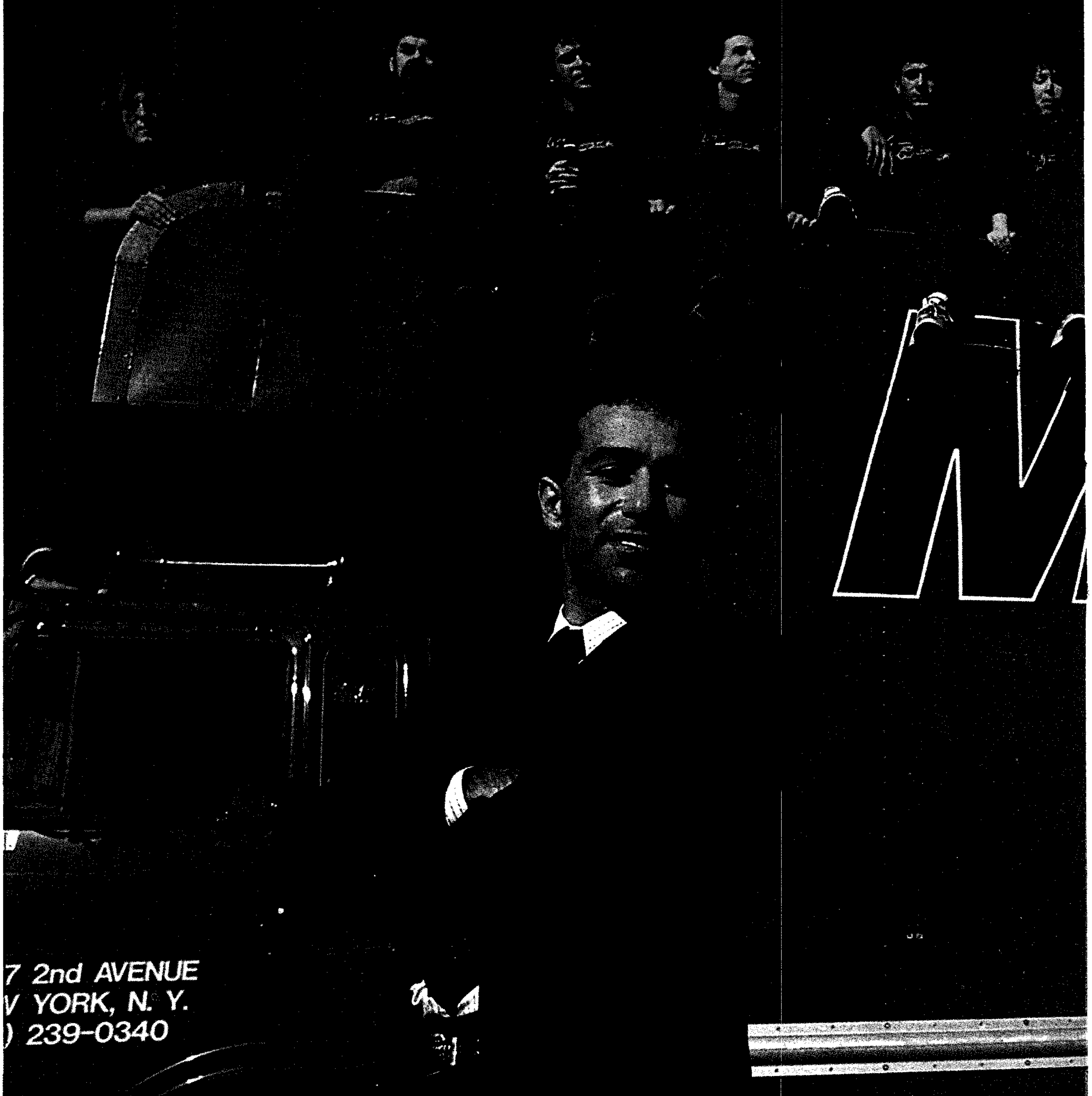
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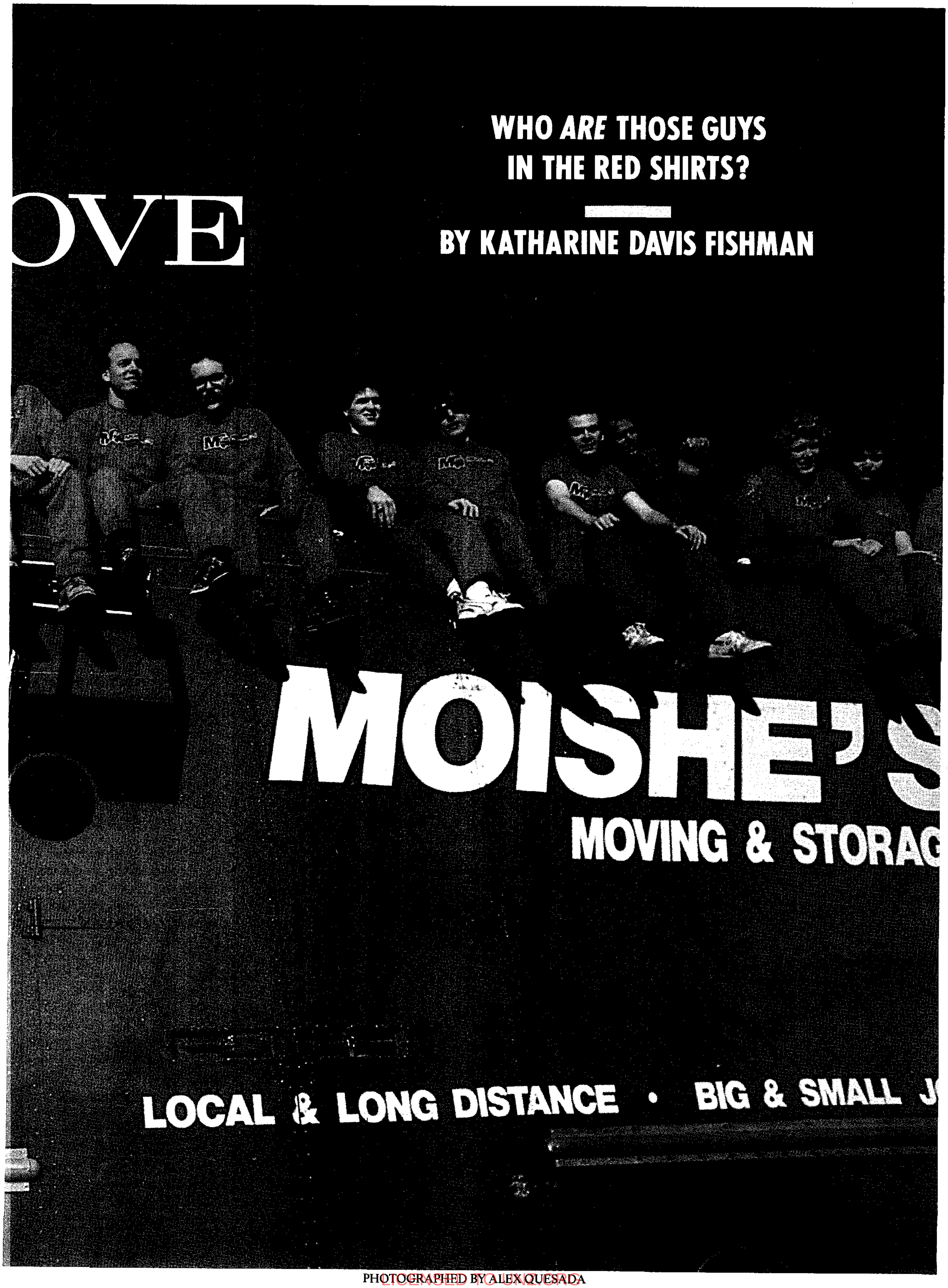
MOISHE MANA AND HIS TROOPS.

Matrix

OVE

WHO *ARE* THOSE GUYS IN THE RED SHIRTS?

BY KATHARINE DAVIS FISHMAN


MOISHE'S
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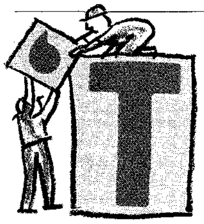
LOCAL & LONG DISTANCE • BIG & SMALL J

PHOTOGRAPHED BY ALEX QUESADA

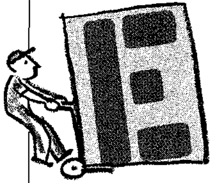


THE DISHES ARE GOING to be stored. The food is going to the country. The big wall unit in the living room goes into storage, but the stuff in it goes to the country."

By tomorrow, the Herbert Morris family—Morris, a marketing and management consultant; his wife, Susan, an artist; their two sons, Zachary, three and a half, and Joshua, twenty months; and Dora Diaz, the housekeeper—will be history at 300 East 56th Street, the high rise where they've lived for the past several years. Three men in their twenties, two fitted out in red T-shirts with a MOISHE'S logo on the chest, are wheeling in dollies piled with pads and boxes.

The foreman is listening to instructions from Morris, a burly man of 59 who looks as if he could flatten all four movers before the first-round bell. This is undoubtedly one reason for his air of unflappable authority; another is that when Morris worked for Revlon, he moved seven times in eleven years. "There's no such thing as a spectacular move," he says. "You go to a restaurant for dinner; if you're lucky, the food's good. You move, and if you're lucky you get a good crew; if not, you don't."

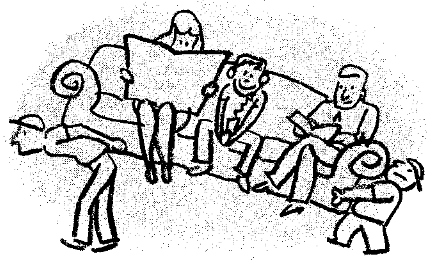
Moishe's gave the Morrises "a very good job" on their last move, so they're hopeful; moreover, Morris, who is Jewish, admits to feeling comfortable "dealing with people we have some kind of kinship to."



EVERY MONTH, NEARLY 1,500 New Yorkers move with Moishe's, for a variety of reasons of which ethnic rapport is only the most obvious. Moishe's 33 bright-red trucks (on a very busy day, up to 15 more are rented) are so conspicuous around the five boroughs that TV and movie crews are beginning to use them as symbols of the city. All this has happened with a speed that competitors find positively indecent: The company is just six years old.

The young men in the red shirts are likely to surprise any customer who hasn't moved in New York in recent years. Of the four moving the Morrises, Nick, the lowest-ranking (now packing pillows, disposable diapers, and toys), is a student at Brigham Young University, finishing his summer job. Yigal, the third-ranked man (wrapping each dish in two layers of white paper), is the 26-year-old prodigal son of a genetic engineer at the Weitzman Institute; he's supported his wanderlust with moving jobs for the past three years. Paul, 28, the assistant foreman, who used to teach physical education in the south Bronx, is financing a master's degree: He's been working for Moishe's for two years.

Marco, the foreman, a muscular 24-year-old fresh from three years with the Israeli army in Lebanon, is one of Moishe's stars. In twenty months he's done 1,000 moves, the last 50 with no damage ("I want the furniture like my furniture. I don't like any chip in my apartment"). He can work from 8 A.M. till five the next morning with few breaks and no flagging, and he has an air of firm assurance to match Morris's. Now, nearing the end of his stint on the trucks, he hopes to move up in Moishe's corporate hierarchy.

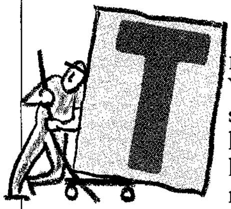


Though Moishe's 15,000 gigs a year aren't confined to Manhattan, he's garnered half that borough's residential-moving market.

One doesn't think of moving companies' *having* a corporate hierarchy, let alone one in which ex-foremen can move up, but every man in this company's offices and on its—yes—*management team* has served time on the trucks. Every man, that is, except 45-year-old Arthur Weinberg, a former assistant professor at Marymount who handles customer relations and corporate sales. Cool heads like Marco may land in the stressful dispatcher's job; others may work in the warehouse or document-storage department; and the clean-cut, sincere, persuasive types become salesmen-estimators.

At the top of this pyramid sits 31-year-old Moishe Mana, a suntanned wisp of a man who, like any corporate CEO, rallies his troops with inspirational missives: "The Foreman is the spinal cord that connects between the Sales Office, the Team he is leading, the Dispatch Office and on the other hand the Customer.... Every job must finish with a handshake and a smile!!"

There are 180 troops. The empire, which includes residential and commercial moving, a leasing company set up to handle the trucks, mini-storage and document-storage affiliates, and real-estate holdings, will do upwards of $12 million in revenue this year, of which, Moishe says, at least $7.5 million will come from moving. While this figure sounds less than astounding, it's high for the industry. (Robert Miller, the New York State Department of Transportation [D.O.T.] regulator for Manhattan, guesses that Moishe's has garnered about half the Manhattan residential market.) It covers a volume of more than 15,000 jobs a year. Not all of them, of course, are major family moves like the Morrises'; many are $300 gigs—say, Junior moving to his first apartment or young couples relocating to another studio. Besides his New York State license, Moishe has a license from the Interstate Commerce Commission (ICC) for interstate moves.

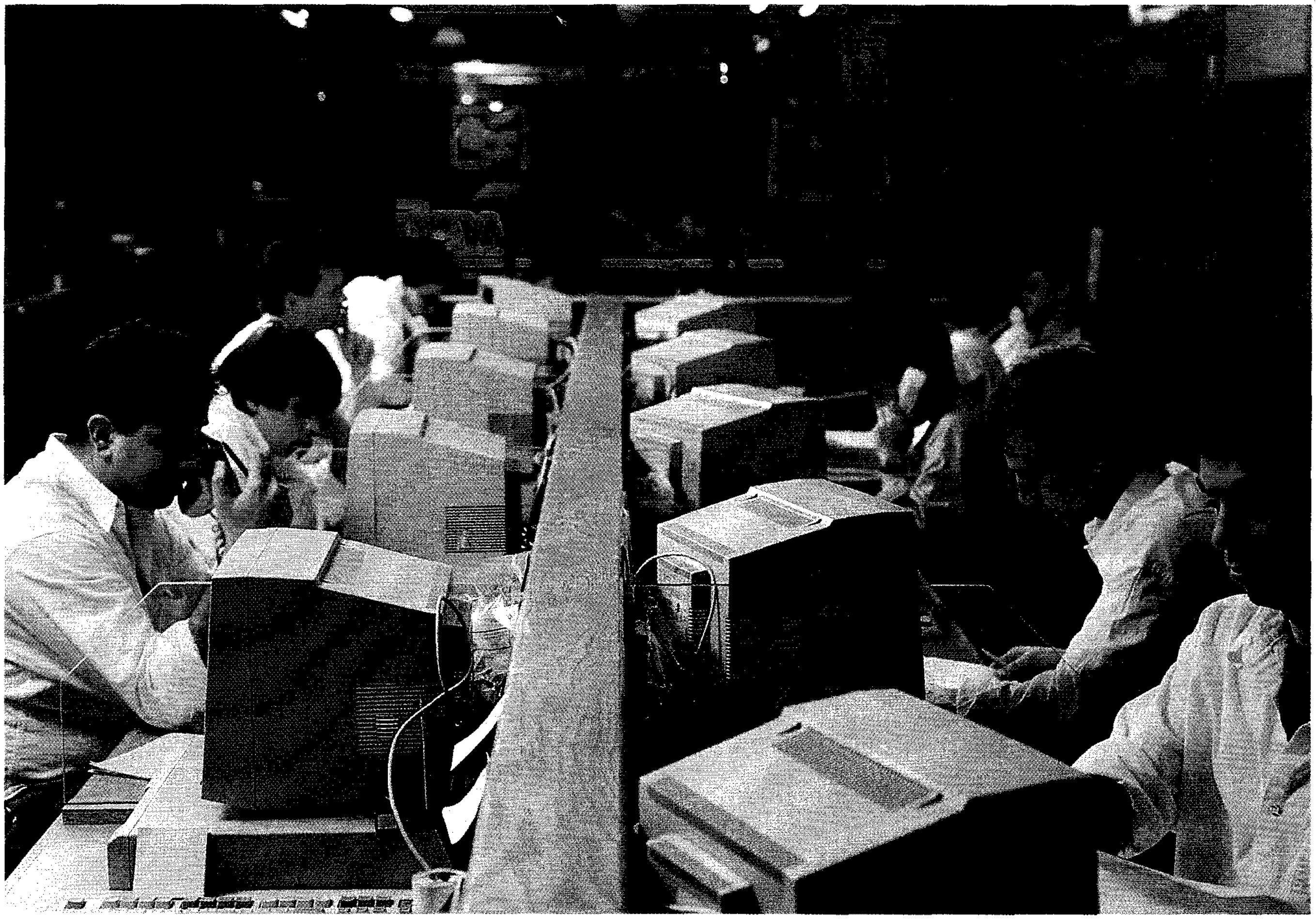


THE FIRST THING A NEW Yorker who plans a substantial move is likely to encounter, if he or she calls companies at random, is a vast range of prices. The reasons for the price variations help explain Moishe's success and the rivalries in a field that is competitive to a fault.

There are two components in a mover's estimate. One is the amount of time it will take to pack, load, and transport the customer's goods from one residence to another. There should be very little variation in pricing here, Moishe points out: "All of us has to wrap the furnitures. All of us has to drive. Translate the money into hours of men working. It can never happen that someone saves five hours."

The second component, however, is each company's rate for a van and three men, as filed with the New York State D.O.T. In Manhattan, van-and-three charges for licensed movers range from $47 to $137 an hour. Charging the top rate are some 25 old-line companies—like Morgan and Brother and Santini Brothers—that employ union help. They pay their workers from $12.23 to $13.03 an hour plus time and a half or double time for overtime plus paid national holidays and contributions to the pension fund. Challenging the old-line houses are some 90 nonunion Manhattan movers, like Moishe, whose wages and employment policies vary but allow a rate way below those of the union houses. Moishe, for example, charges $66 for a van and three, which is about average among licensed nonunion companies. Unlicensed movers—the kind whose fliers litter the

Illustrated by Gary Hallgren.

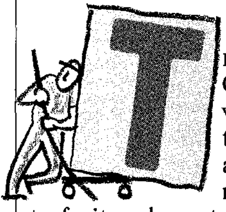


FROM THE COMFORT OF HEADQUARTERS, MOISHE'S STAFFERS PERSUADE CUSTOMERS.

streets and bus stops—charge even less.

This basic difference accounts for Moishe's popularity and the incursions of his smaller peers, which seem insignificant individually but are dramatic enough in the aggregate to start the guys at Local 814 of the Teamsters Union breathing fire. "There's a new design out there. . .these companies have put a hurtin' on [union men]," says Bob Corbett, until recently president of the local, which has had heavy weather in general since 1986, when four of its officers were convicted of racketeering in the commercial market. (A court-appointed trustee now oversees the union's activities.) Since Moishe's is the most visible of the new movers, the union has expressed its displeasure by picketing its office, on Second Avenue at 85th Street.

Corbett, who wasn't charged with any wrongdoing, recently moved on to Day & Meyer, Murray & Young. He says the union houses started losing the residential market in the sixties, when Hertz and Avis began renting small trucks-with-ramps that the consumer could use to move himself; from then on, he says, "union moves always dealt with wealthy and above-middle-class people." New companies like Moishe's have found a niche in between U-Haul and the Morgans: Union shops do much more commercial than residential moving (Moishe's is still a minor contender in the commercial market).

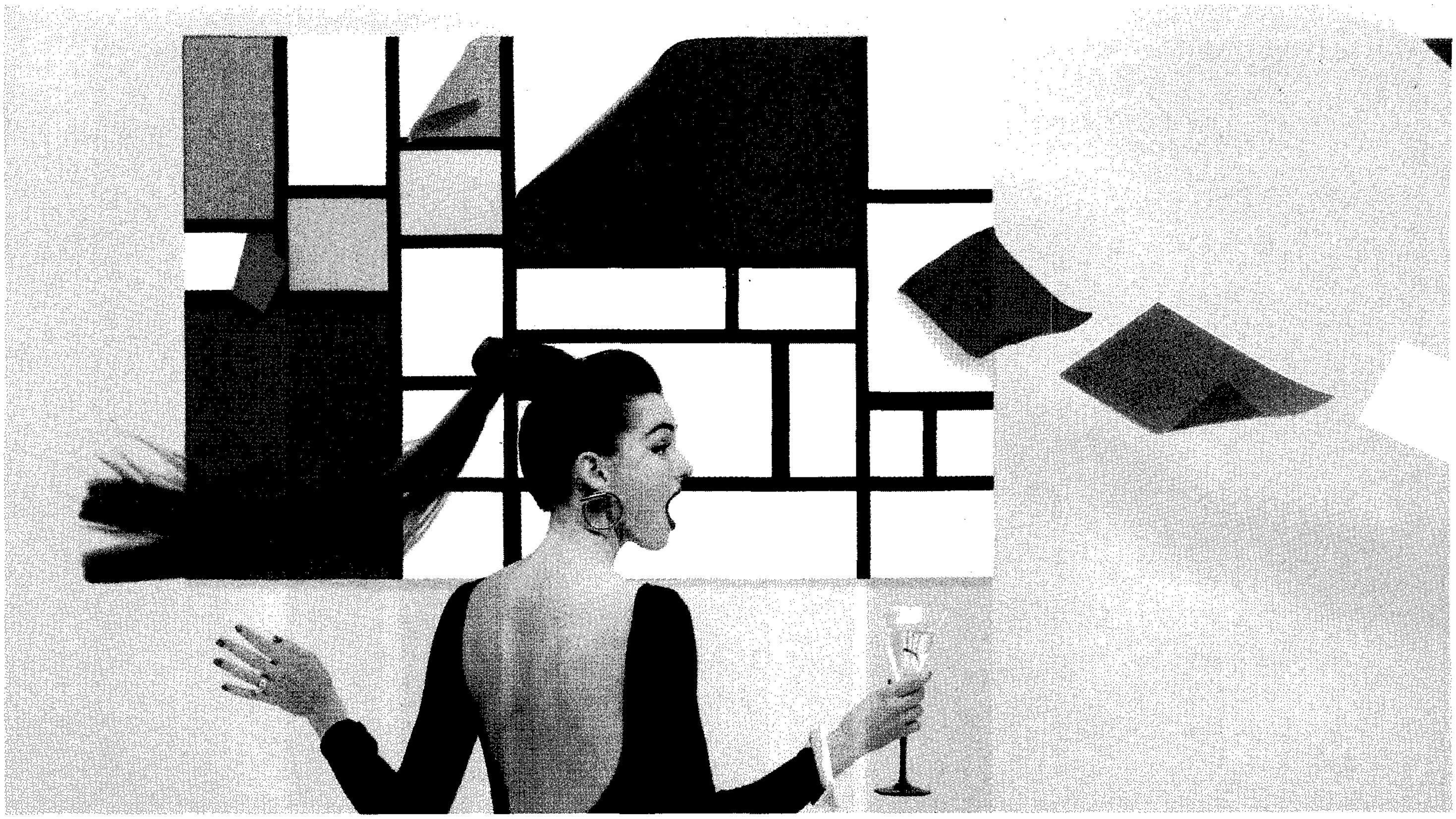


THE "NEW DESIGN," AS Corbett calls it, begins with immigrants—particularly Israelis, who are to the moving business what Koreans are to fruit-and-vegetable stores. Their prototype is Moishe himself, who was not the traditional Ellis Island sort of immigrant but a 24-year-old seeking action and adventure.

Moishe had grown up in modest circumstances in Tel Aviv: "My father didn't go to law school, and that's why he's always pumping me to be successful." Moishe lasted one boring year in law school, making just enough money from a neighborhood shopping guide he published to save up the fare to the U.S. "When I got to New York, I did not have money, but you go hang out, and you want to have a good time, and you don't want to sleep for two or three days. I hang out till two in the morning, and then I was cheap enough to say, 'It's only six hours, so maybe I just stay here on the park bench,' plus I didn't know where to go for the hotel. I was very happy, very energetic, very looking forward what to do."

Moishe found people to stay with and got jobs as a pot washer at a Jewish camp upstate ("They used to bring people to see the pans, how clean they were"), a machinery salesman on Canal Street, a dishwasher at an Israeli nightclub, and, finally, a street peddler in Washington Square. "I did it for three weeks," Moishe says. "Then at 1 A.M., I said, 'This is it, I am selling the last jumpsuit and then I am not going to do it anymore.' But this Israeli comes to me, he says, 'First let me buy this jumpsuit; then do you want to work for me in construction?' He starts telling me he is rich. So I said, 'Beautiful, I'll work for you.' "

The man set Moishe up in an abandoned house in Park Slope and put him to work doing demolition, but when Moishe wanted his pay, the boss pleaded cash-flow problems. The upshot was that he started borrowing what little money Moishe had—purportedly as an investment in the building—and in return let Moishe use his van for delivery jobs in the evenings. It took six months and nearly $4,000 for Moishe—who has the entrepreneur's optimistic temperament—to get wise. After a big blowout with the boss, he was told to take the van and go. "I went out from his house with gasoline in the van and maybe ten bucks in my pocket, and I start looking for jobs," Moishe says. "People start to hire me for moving little apartments. I put more and more fliers, and after six months I had a lot

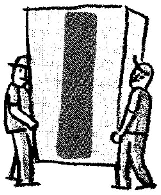


NOTHING ATTRACTS LIKE THE IMI

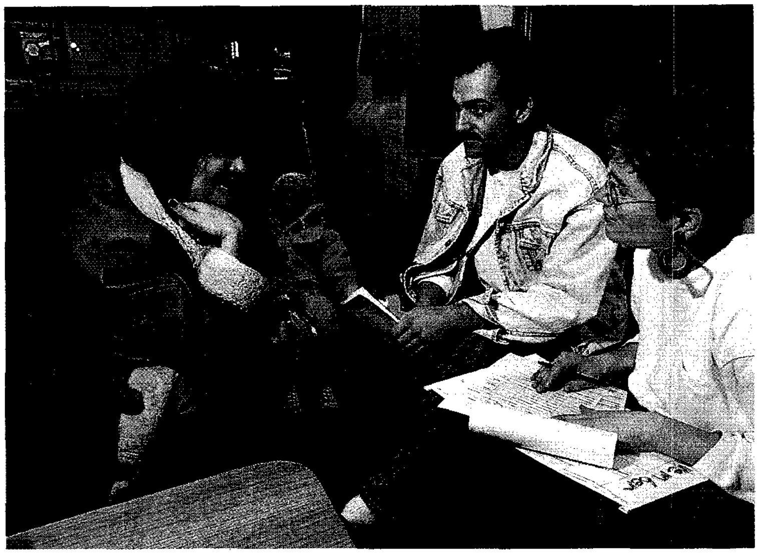
CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDOCH

of people calling me. I used to deliver towels for a gay bathhouse.

"It was good timing when I came into the business," Moishe says. "I really could see how the market is exposed, how much work there is and how there really is not good moving companies on the residential end of it. I feel like I am riding in the desert."



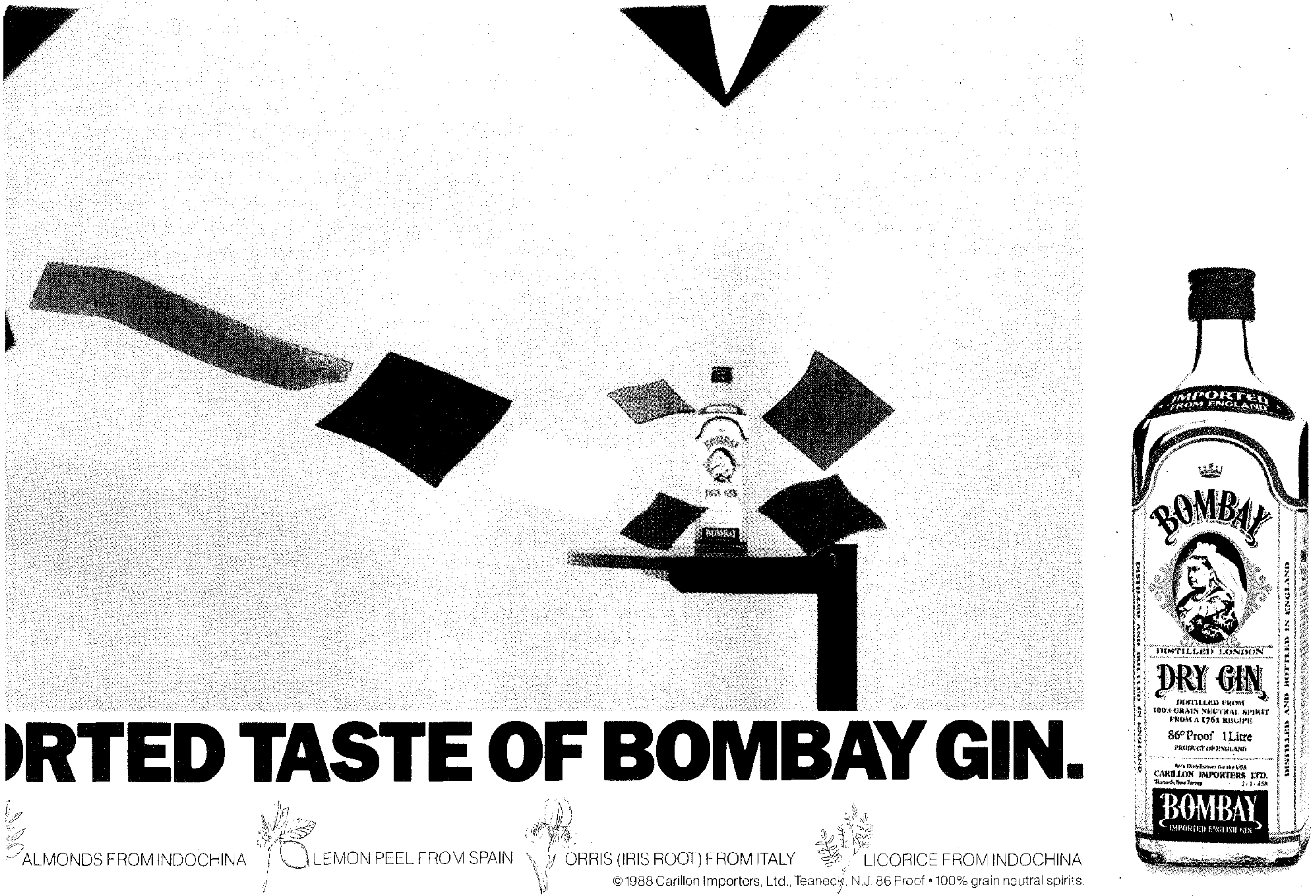
IF YOU SHOULD RIDE IN Moishe's van, you may well hear, on the radio, WNCN or WQXR (Moishe is a Lite FM type). Unlike union movers, the men Moishe hires—almost all of them single and carefree—devoutly hope not to spend their lives at the job. Accordingly, the union benefits are unimportant to them (although employees who stay more than a summer at Moishe's do get vacations and Blue Cross/Blue Shield); they work to finance a particular goal, or they hope to move up in the company. For a short time, they're willing to work days and nights at a clip at straight time, getting little sleep. The starting wage is $7 an hour; in a very few cases the rate can increase to $15, but for most movers it lingers at around $8 or $9. "It's very hard work and it puts a lot of abuse on your body," Moishe says, "so you cannot do it long time. The people know they're coming for two or three years." If the mover is a valued employee, Moishe will have a desk job for him at the end of this time.



AN ESTIMATOR (RIGHT) TRIES TO WIN THE JOB.

What keeps all this going is what businesspeople call a strong corporate culture. The first Moishe's employees grew up together on two kibbutzim, Sarid and Sha'ar Ha'Amaqim; like all the Israelis in the company, they came here right after their army hitches and were working for Shleppers or Rush Safe Delivery when Moishe hired them. Two of the former kibbutzniks are American-born. Twenty-eight-year-old Gene Lemay, Moishe's right-hand man, moved from Michigan to the kibbutz with his family, lived there for ten years, and returned here after army service; Harry Kofler, a wiry 39-year-old with a military haircut, visited Israel after college and stayed at Sarid for a year and a half; now he's in charge of personnel.

Most movers are the friends or relatives of other movers, and often their girlfriends work in the office. These days, the supply of Israeli immigrants isn't infinite, so the company is recruiting at colleges. While half the office staff is Israeli, only 35 percent of the men in the red shirts are, and the depot looks a



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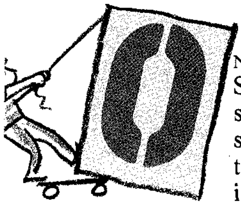
bit like an old Levy's rye-bread ad. Employees share apartments, hang out after work, have Seders and Thanksgiving dinners together, and talk a lot of shop. Asked why he stays at Moishe's instead of joining the union, Marco says, "For us, it's like brothers. I don't think I'm gonna find old friends like in Moishe's."



ONE MORNING IN EARLY September, Hagai, a strapping 24-year-old, sets off to do some estimates. The estimate is, obviously, a crucial factor in the success of the move: If it's too high, a competitor will land the job (an estimator is a salesman, with a salesman's temperament and motives), but an inaccurately low figure will eventually produce an unhappy customer. To compound the problem, it can also produce a surly foreman.

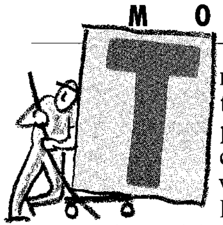
The first prospect is a perky English couple with a baby. They are moving from the Pythian Temple building, a rehab on West 70th Street, to the suburbs. The apartment is an oddly laid-out two-bedroom triplex with some expensive-looking furniture, including a grandfather clock and a complicated marble table that must be dismantled and crated. There's also a piano and a computer. The wife will pack books and clothing; the movers will pack the rest.

Hagai tells them that their move will take four men ten hours at $84 an hour: half an hour to get to the apartment, five hours to load, one hour to get to the new house, and three hours to unload. Materials—including a $100 crate—should cost $369.50. He suggests they buy extra insurance on the more valuable pieces and tells them, "Don't plan to pack in two or three days—it takes two weeks. You get tired sooner than you think."

Hagai asks the couple how they heard about Moishe's. "We've seen your trucks and your store, and our neighbor used you," the husband says. The couple seems fairly well sold. (In the end, though, Nice Jewish Boy underbids Moishe's and gets the job.) Hagai gives them a packet of materials—some slick brochures designed by the graphic artist who works full-time for the company, a copy of a favorable report from the D.O.T., and reprints of press clippings. Moishe's promotional flair, which includes these handouts, is one more thing that nettles his competitors. Hagai describes the "well-educated young people" who work for Moishe's, but he doesn't need to press too hard. Just as he's packing his briefcase, however, the husband says, "We want you to stop at two offices before coming here and pick up two lateral files, a glass-topped table, and a desk." That, Hagai says, will take $140 more in time and materials.

The estimate for the couple turns out to be $1,350. Later they ask for a guaranteed cap to the job: That comes to $1,550. State law requires a special, complex form for maximum guarantees. At present, few firms are using it, but Miller, the D.O.T. regulator, says he considers any guarantee binding if it's dated and signed by the customer and the moving company. In most cases, customers get caps only when they're savvy enough to ask for them. Moishe's customers say the cap is honored. I found that customers who get caps tend to be happier than those who don't.

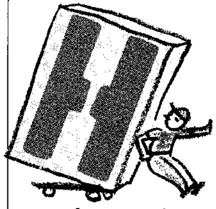
"If we have to go through a lobby instead of a service entrance, it can mean an extra hour and a half," says Hagai, talking about factors that drive a price above the estimate. Parking and traffic problems also eat up time. Moishe is installing a computer program that lists the idiosyncrasies of every building the company has worked in—how long the halls are, the size of the elevator, when the elevator closes—to improve the accuracy of estimates. Another unknown, Moishe points out, is how organized the customer will be. Finally, the estimator is human, and some humans are more fallible than others.



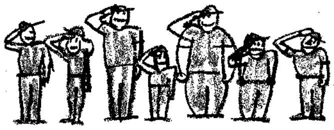
THERE ARE TWO PARTS to Moishe's basic sales pitch. One is the "educated young people" with the hardworking Israeli mentality, an approach used less often as Americans join Moishe's and hordes of competitors also make this claim. The other is the advantages of size and volume. In a tougher competitive situation, Hagai would point out that when a truck breaks down, there are 32 others to be plugged in as replacements and three full-time mechanics on staff; that with a large staff it's easier to match the right foreman to a job; and that a bigger, richer company is better equipped to resolve damage claims. Small competitors like 27-year-old Benjamin Schmill of Sabra's, a five-truck, twenty-man operation, will say it's hard to keep control of a big enterprise and that his customers get more personal service. "*I* am owner," says Schmill. "*I* am making sure everybody came shaved, nobody is stoned."

Like the large union houses, Moishe's has a separate department to resolve damage claims; there's no question that this was a problem when the company was smaller, and now its representatives play the difference to the hilt. "The smaller the company, the harder it is for operation," Moishe says. "It's one owner who does everything by himself—answering the phone, hiring the guys, paying the bills, fixing the trucks. On one line, a customer calls you who's shopping. The second line, the mover calls. The third line, the customer calls for the damage. Who do you answer first? The damage call will be the last one."

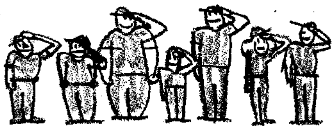
Moishe says moving companies generally pay—or don't pay—damages out of their own pockets, since too large a claim would drive the company's insurance premiums up (the policy is there in case the truck burns down). The separate insurance Moishe's customers buy from him doesn't buy a policy but is placed in a fund—averaging $60,000 a month—set up to pay damage claims, which individually seldom exceed $1,500. When the money is there, there's an impetus to pay for damages to preserve goodwill. In addition to the staffer who handles damage claims, the company has its own full-time repairman for ordinary furniture and uses antiques restorers and glass and marble artisans when necessary. A subsidiary of Sotheby's appraises antiques to help resolve the claims.

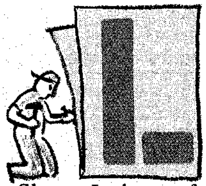


HOW GOOD A JOB DOES Moishe's do? I moved with Moishe (box, below) and I've spoken with fifteen customers, including eleven whose estimate forms were pulled, at my request, before their moves took



A MOVING EXPERIENCE





LAST APRIL, BEFORE I HAD ANY IDEA OF writing about the experience, our family (two adults, two grown children whose possessions linger on) traded the seven-room West Side co-op we'd lived in for 21 years for a five-story brownstone in Park Slope. In home furnishings, we are maximalists; indeed, we needed to buy only two rattan chairs and a twig rocker to fill the four floors we now occupy.

Our furniture runs to antiques and Oriental rugs; it's not museum-quality, but it's pretty good, the best item being a nine-foot-tall, eighteenth-century armoire we picked up on a rainy day in Bayonne, France. The walls of our apartment were well plastered with pictures, and there were breakable objects littering the tables and bookshelves. Besides antiques and heirlooms, we have lots of rustic pottery from trips to rustic places. Every blessed thing has a story behind it, and we are highly sentimental people.

We assumed this move would cost about $7,000. We sought bids from three companies: Hahn Brothers, a 100-year-old firm that works for many museums and galleries; Moishe's, which had just moved our cousins successfully; and a smaller Israeli company called Shalom. We cared about the price, but a careful job was more important. We were most curious to see what the range would be. I wanted the movers to pack everything, so they'd be responsible in case of damage and so I'd lose a minimum of work time.

Hahn's—which gave the impression that the objects would practically be carried out one by one, cradled in the movers' arms—bid $11,600 for the job. Shalom—whose salesman/appraiser leaned heavily on the issue of ethnic affinity—bid $2,900. Moishe came in at $3,400. His salesman/appraiser was the very man who'd led a team of five carrying the armoire up seven flights on the hottest day in 1985, when Moishe's was still a fairly dinky outfit. Now Yoav carried a slick folder and delivered an impressive sales pitch that included an invitation to watch a move in progress. (That's a smart selling idea, although, of course, you'll learn more by debriefing the customer after the move.) He didn't vow on his ancestors' graves that nothing would break; he focused on Moishe's willingness to compensate us for any damage that might occur, because the business is built on word of mouth.

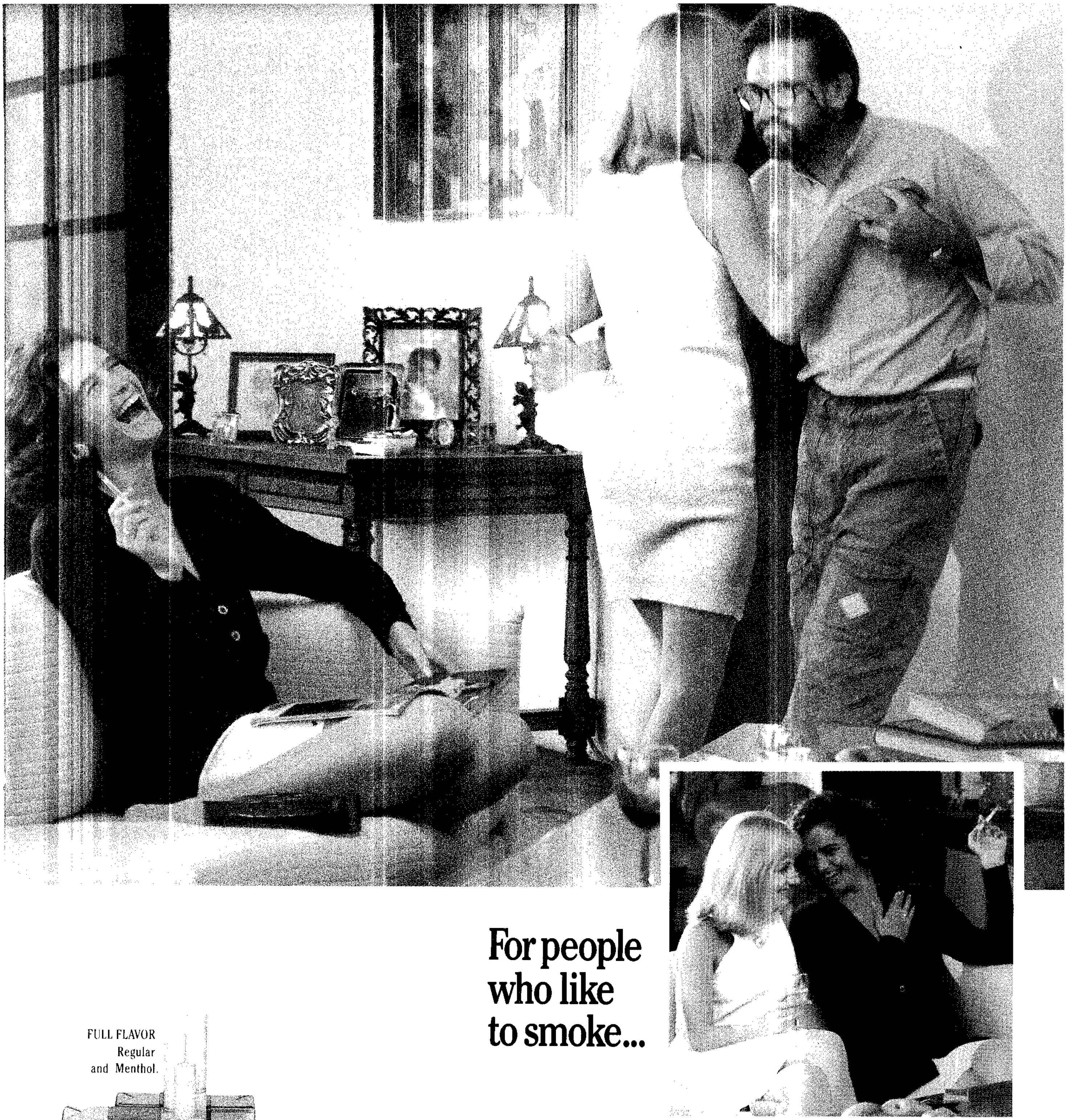
Hahn's estimate was so stratospheric and Moishe's spiel so reassuring that we decided to go with Moishe. Fearing that a too-tight guarantee might lead workers to cut corners, I asked for a liberal cap. "Thirty-six hundred," said Yoav. "Let's round it off to $4,000," I said.

The estimate was based on the assumption that four men would spend ten hours packing on the first day and six men would spend eleven hours packing, loading, moving, and unloading on the second day. Materials would cost $1,000. But by ten o'clock the first night, the men had just about made a dent in the packing, so eight men were put on the job the second day. Even with the extra troops, it was ten o'clock that night before the second truck took off, in a pouring rain, for Brooklyn, and it was 5 A.M. before both trucks were empty. The climax occurred at 3 A.M., when four movers hauled the armoire up the stoop, then up the L-shaped staircase to the dining room.

Throughout all this, the movers worked like plow horses, were pleasant and cheerful, and took a minimum of breaks; Marco, the foreman, took no breaks at all the second day. My husband and I had a betting pool on what it would cost, but when the time came to settle up, Marco said, "Four thousand is what the contract says."

Nothing was broken. The only thing Moishe's lost was a tiny bone spoon that came with a china mustard pot. The only mistake the movers made was to remove the heavy iron key from the lock of a 200-year-old Danish blanket chest, drop it in the chest for "safekeeping," and close the lid. The chest was locked, we couldn't get it open later, and a locksmith had to haul the whole thing back to his shop to open it.

Two days later, Yoav, the appraiser, called to say that the job had actually cost $6,600 and he was in trouble with the boss. Taking pity, my husband and I settled on a partial bailout. **—K.D.F.**



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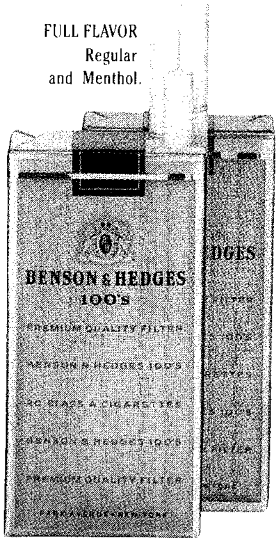
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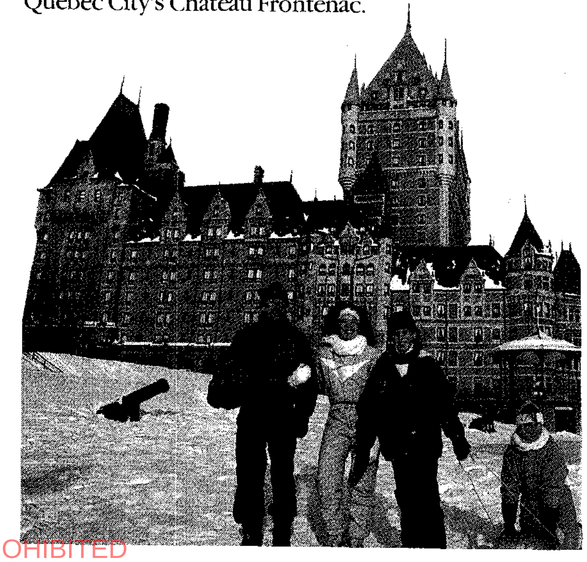

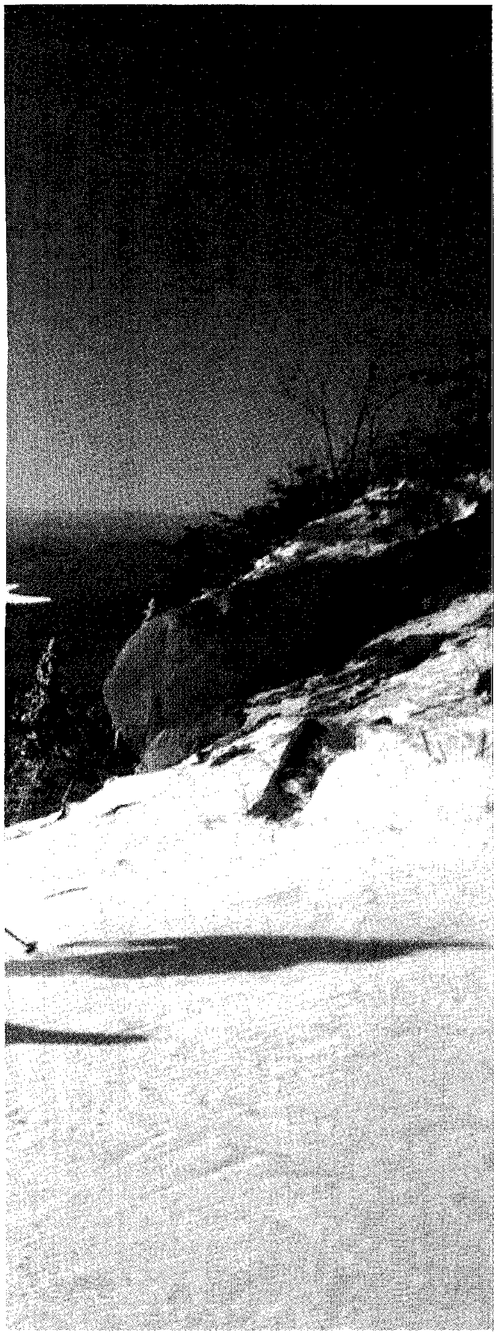

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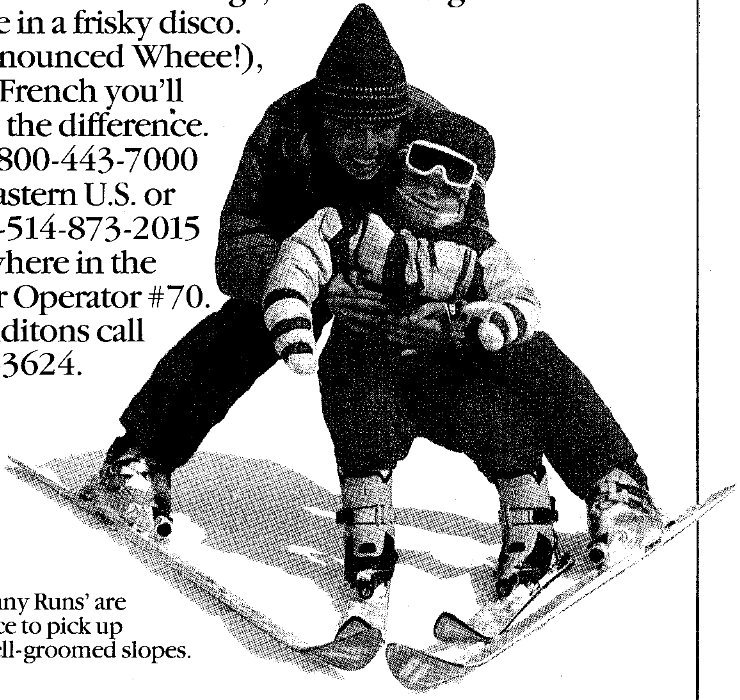

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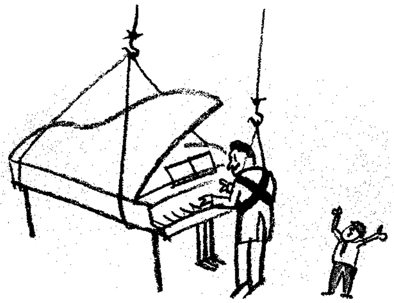
place: I then called them about a week after the job was finished. I asked for complex jobs. Of the fifteen, twelve were delighted, one ambivalent, and two unhappy; those negative comments suggest that those I was slated to call were not singled out for special treatment.

The happy customers were impressed by the hard work and professionalism of the movers, whom they found cheerful and accommodating; most of the estimates were on target, and a couple of moves cost less than the estimate. The estimate for one customer was way too low, but he was so pleased with the job that he said he'd recommend Moishe's anyway. Most moves went through without damage; a piece of broken picture glass on one move was repaired within a day.

What did the three critical customers report? In each case, the movers issued what one woman called "a heavy-handed demand for a huge tip." In two of three moves, the tip demand was coupled with a low estimate, which affected the tempers of the movers. One woman's problem started with a misunderstanding: She wanted the movers to unpack as well as pack, the estimator didn't pick this up, and from then on, everything went wrong.

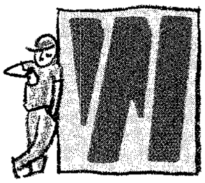
Considering the volume of Moishe's business, conversations with individual customers provide purely anecdotal evidence, and I didn't survey customers of Moishe's competitors. In 1985, however, before Moishe exploded onto the scene, the Metropolitan Moving and Storage Association (M.M.S.A.), a trade group, did do a customer survey. It sampled 240 customers of 43 different companies; 84 percent rated their move fair to excellent—a figure about equal to my sampling of Moishe's customers—but only 47 percent would use the same mover again. Eighty percent of those I surveyed were willing to use Moishe's again.



Of the fifteen Moishe's customers I sampled, twelve were delighted, but three were put off by the movers' request for a tip.

The New York State D.O.T. now gets between twelve and eighteen complaints a year about Moishe's, a figure Miller finds impressively low considering the company's volume; the ICC in Washington has received two complaints in the past year. Moishe has had administrative-compliance problems in New Jersey: He began operating there without seeking a license and advertised in the Bergen County telephone book using his New York license number with a Jersey prefix. He's also had a running feud with the Better Business Bureau, which now gives him only its "Descriptive Report" rating, indicating that the company responds to all complaints, but not all have been resolved. Unlike state regulators, however, the BBB doesn't generally visit movers and check their books; its assessment is thus more perfunctory than the D.O.T.'s.

MOISHE'S INDEFATIGABLE MEN CAN WORK ROUND THE CLOCK.



WHILE CONFRONTATIONS are far from inevitable, tipping is the sore spot between nonunion movers and the customer. Any moving company will tell you its employees are forbidden to demand tips but are hard to control; still, staffers will say, *they're* less offensive than the competition. Harry Kofler, Moishe's personnel man, says, "If the customer doesn't want to tip, our guys are supposed to walk away. If they harass a customer, they lose their job. We usually send memos and have a verbal session on what not to do."

Customers should know that nonunion rates are based on the tip as incentive compensation. When asked what constitutes a fair tip, Moishe's estimators will say, "Ten to 15 percent of the final bill, depending on how you like the service." This sounds reasonable enough until the calculator flashes "400" and the customer turns pale; meanwhile, four broad-shouldered Israelis are staring her down. ("We tell them not to *loom* over customers," Kofler says.)

Union movers are less likely to ask for a tip. But customers who pull out the calculator will discover that the total charge for a nonunion move with a 15 percent tip is still only about 55 percent of the total for a union move with no tip at all. Since tips are as basic to the moving business as they are to the restaurant business, the nonunion companies might save themselves considerable grief by making that clear on their brochures or estimate forms, or by just tacking on a service charge—but fear of competition prevents them from doing so.

Moishe's own explanation of his success—"You make the mistake and you fix it"—is encouraging; his younger countrymen are just as smart and even hungrier now. The moving business, Moishe says, is "very intense," and he'd rather base further expansion on the storage side. Six years of carting the possessions of the famous, the formerly famous, and the obscure has given him a healthy understanding of the transitory nature of success: "You meet a Hollywood star who was big. Now nobody talks to him, and you look at him with sympathy. There's nothing like New York City to give you this feeling. So my goal is to enjoy life by the day." ■

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ALL IN THE FAMILY

FUN-FILLED ACTIVITIES FOR CHILDREN *AND* PARENTS

BY LYNN SCHNURNBERGER

NEW YORKERS ARE ON THE GO, ALWAYS flying off in different directions. It's a much-lamented fact that families don't even sit around the dinner table together anymore. So when the weekend rolls around, it would be great to do something everyone can enjoy. But what? You're bored with tiny-tot puppet shows, and you and nine-year-old Jamie aren't evenly matched at squash. The solution: activities designed with parents *and* children in mind—organized diversions that offer the whole family a chance to learn as well as relax.

MAKE IT, LEARN IT

ON THE FIRST SATURDAY OF every month and all week long during Christmas and Easter vacations, look for **Family Workshops at the Cloisters.** On December 3 at 1 P.M., children aged four to twelve and their parents will explore the world of knights in shining armor, heraldry, and chivalric legend during "Legendary Knights and Heroes." And youngsters won't go home empty-handed: At the end of the tour, they'll create their own helmet visors emblazoned with heraldic symbols.

From December 27 to 30, the Cloisters will offer special holiday workshops, including "Christmas Celebration and Decoration in the Middle Ages" and "The Three Kings: A Medieval Play."

All events are included in the suggested admission price: $5 for adults (children under twelve free). Call for a schedule of events, then just show up for those you would like to attend. (Family Workshops at the Cloisters, Fort Tryon Park; 923-3700, ext. 126.)

……

THE STATEN ISLAND CHILDREN'S MUSEUM lures adults to its exhibitions with activities that appeal to the whole family but are especially recommended for children aged seven to twelve.

The newest exhibition—**It's News to Me**—which opens November 19, should fit the bill. There'll be a replica of a small TV studio; a chance for budding sportscasters to give a play-by-play account of a "sockey" (soccer and hockey) game; special projects, like designing the front page of your own newspaper; and a behind-the-scenes look at how television and print journalists gather, edit, and report the news.

What's the frequency? The museum is open Wednesday through Friday from 1 to 4 P.M. and Saturdays and Sundays from 11 A.M. to 5 P.M.; the exhibition should run for about one year. Admission is $2; free for children under three. (It's News to Me at the Staten Island Children's Museum, 1000 Richmond Terrace; 718-273-2060.)

……

LEARN HOW TO BEND AND FOLD WITHOUT spindling and mutilating. On December 10 from 3 to 5 P.M., children eight and up will learn **origami**—the ancient art of Japanese paper folding—from well-known teacher Michael Shall. The fee—$25 for adults and $15 for children—includes a take-home package of decorative origami paper.

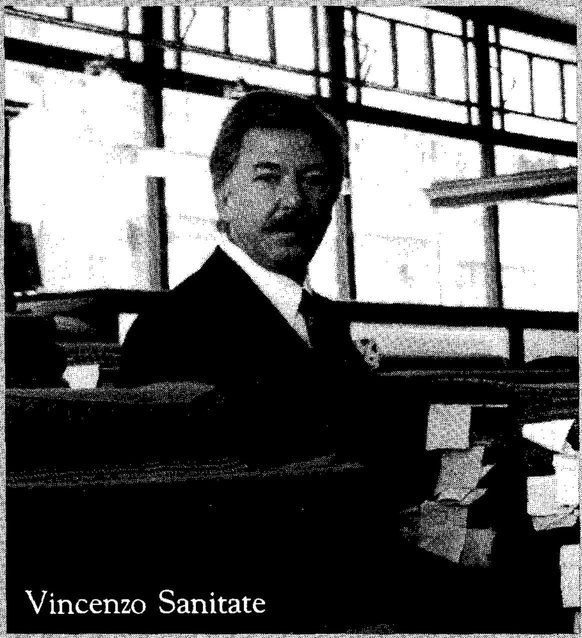
Register by phone or pick up tickets at the reception desk on the day of the workshop. (Origami at the Asia Society, 725 Park Avenue, at 70th Street; 517-ASIA.)

……

CHILDREN OF ALL AGES CAN USE THEIR senses to unlock **The Mystery of Things.** Beginning December 9, this exhibit at the Brooklyn Children's Museum will involve 300 cultural artifacts and scientific specimens, as well as many dolls from the museum's renowned collection.

Using a sculpted papier-mâché bus from Haiti, preschoolers will learn to identify colors while their older siblings learn about basket weaves in an activity

ILLUSTRATED BY PAUL DEGEN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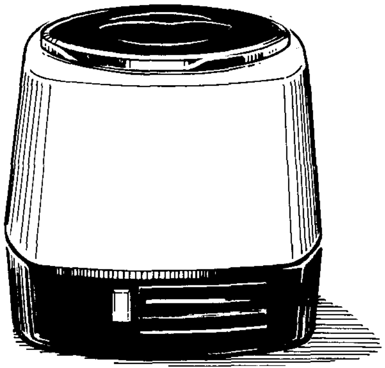
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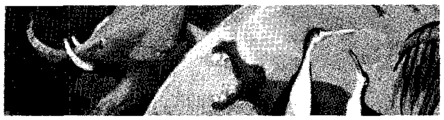

featuring examples from Japan, Panama, and the United States.

The museum is open Monday and Wednesday to Friday from 2 to 5 P.M. and Saturday and Sunday from 10 A.M. to 5 P.M. (The Mystery of Things at the Brooklyn Children's Museum, 145 Brooklyn Avenue; 718-735-4432.)

....

THIS POPULAR WORKSHOP IS USUALLY offered only to adults, but on December 11 from 2 to 4 P.M., arts-and-crafts-minded children can join parents in a **Family Greens Workshop.** Just in time to deck the halls for Christmas, participants can make a swag for draping the mantel, or a table decoration.

The cost for one parent and child is $25 (members) or $30 (nonmembers). There is room for only fifteen pairs of parents and children, so if you're interested, call now. (Family Greens Workshop at the Brooklyn Botanic Garden, 1000 Washington Avenue, Brooklyn; 718-622-4433.)

EXPLORERS

ARE YOU DREADING THE DAY when eight-year-old Samantha will ask, "Why is the sky blue, Daddy?" and you'll just hem and haw? Well, you can relax. Starting January 7, you and Samantha can find out together at the Hayden Planetarium.

For ten Saturdays, children seven years and older can attend **The Solar System.** They'll learn about meteorites and lunar eclipses, see the very latest pictures of the planets taken from space, and find out about a hurricane on Jupiter.

In **Stars, Black Holes and Galaxies,** students will trace stars from their birth to their death. Each course costs $40 per person. Register by mail; call for a catalogue. (The Solar System and Stars, Black Holes and Galaxies at the Hayden Planetarium, 81st Street near Central Park West; 769-5900.)

....

YOU MAY WANT TO BRING YOUR OWN *Out of Africa* bush hat, but the Bronx Zoo will provide the rest: maps, binoculars, range finders, and other scientific equipment for discovering **Dawn in the Jungle.** Venture into a lowland rain forest, a mangrove swamp, and a volcanic scrub forest where you'll observe lively leaf monkeys, playful otters, and great crocodiles; participate in an "explorer's hunt" to discover the python's retreat and the food preferred by proboscis monkeys.

Excursions will be held on two Sundays, February 12 and April 16, 1989,

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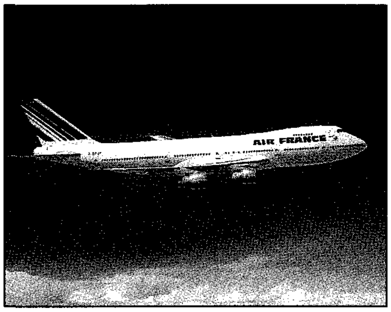

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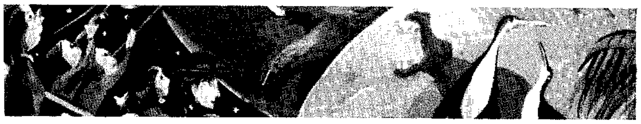

from 9 to 11:30 A.M. The fee is $23 for adults and children twelve and up, and $18 for children seven through eleven. Advance registration is a must; call for a catalogue. (Dawn in the Jungle at the Bronx Zoo, Fordham Road and Bronx River Parkway; 220-5131.)

……

New York's newest museum, the Intrepid, is located on a decommissioned 900-foot naval aircraft carrier. The size of the ship is awesome—it's hard to believe that it used to float. Children seven and up will enjoy **Men of Intrepid,** a permanent exhibit containing artifacts donated by former crew members, including the flag that was first raised at the ship's commissioning ceremony 45 years ago.

The Intrepid is also filled with many other fascinating displays: space shuttles and lunar-landing modules; wood-and-fabric contraptions from the days of the daring young men in their flying machine. But parents who have misgivings about children's looking at guns, missiles, and a naval exhibit stressing the role of the military should be forewarned.

Admission is $4.75 for adults and $2.50 for children seven through thirteen. (Men of Intrepid at the Intrepid Sea-Air-Space Museum, Pier 86 at West 46th Street and the Hudson River; 245-2533.)

……

Are the stars out tonight? Find out on the third Friday of every month, rain or shine, at **Astronomy Night at Alley Pond Environmental Center.** The center is set in the middle of an 800-acre park of woodlands and wetlands. Using a Celestron telescope, viewers should be able to spot Mars, Jupiter, even Orion. Stargazing starts at 7:30 P.M.

Admission is $4 for adults and $2 for children twelve and under. (Astronomy Night at Alley Pond Environmental Center, 228-06 Northern Boulevard, Douglaston, Queens; 718-229-4000.)

……

Darts are science-related discovery activities. On Saturdays at 11 A.M. and Sundays at 1 P.M., from October 1 through December 11, children who sign up for these 90-minute workshops will run their hands through "Ghastly Gobs of Glop" as they discover the unusual chemical and physical properties of slime, and find a "Houseful of Magic" right in their own bathrooms and pantries. Is this how Einstein got started?

The workshops are open to children six through thirteen, with special workshops recommended for different age groups. For children, individual workshops are $10 each or $21 for three; parents are admitted free. Preregistration is a must; call for a schedule and registration form. (Darts at the New York Hall of Science, Flushing Meadows, Corona Park, Queens; 718-699-0005.)

REMEMBRANCE OF THINGS PAST

……

You may not remember what came before rock-and-roll or all-news radio any better than the younger generations do, but the stories are familiar: families huddled around the Emerson listening to Buck Rogers or the Lone Ranger. In **Re-**

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creating Radio, at the Museum of Broadcasting through December 17, there will be a chance not only to hear the old radio shows but to act in them as well. By reading *Buck Rogers, Inner Sanctum,* and *Lone Ranger* scripts, participants will learn the tricks that made those creaking doors and galloping hooves seem so real.

Children seven through fourteen can celebrate the golden age of radio on Saturdays from 10 to 11:30 A.M.(program will not be offered on November 26). Tickets, which may be purchased in advance in the museum lobby, are $3 for adults and $2 for children under fourteen. (Re-creating Radio at the Museum of Broadcasting, 1 East 53rd Street; 752-4690.)

....

THE **Native American Indian Exhibit** AT the Children's Museum of Manhattan will explore the American Indian's strong ties with the past while showing how he lives in the modern world. The ongoing exhibit will be divided into three environments—tepee, pueblo, and log house.

As usual, the museum staff has planned a plethora of activities, including weekend try-it-yourself craft demonstrations, such as the forgotten art of finger weaving. The museum is open Tuesday through Friday from 1 to 5 P.M. and Saturday and Sunday from 10 A.M. to 5 P.M.

Admission during the week is $1 for adults and $2 for children two to twelve; on weekends, $2 for adults and $3 for children. Call for a schedule. (The Native American Indian Exhibit at the Children's Museum of Manhattan; 314 West 54th Street; 765-5904.)

....

ON NOVEMBER 19 AT THE MUSEUM OF THE City of New York, children eight to thirteen will be **Developing the Past.** They'll look through the museum's old photos for historical information about the way people used to dress, their jobs, and differences between their lives and ours. Youngsters will also learn to make simple pinhole cameras and will be encouraged to keep their own historical records.

The 90-minute workshop starts at 2 P.M.; the cost is $3 for adults and $1 for children. (Developing the Past at the Museum of the City of New York, 103rd Street and Fifth Avenue; 534-1034.)

UNDER-FIVES

....

BY THE TIME THEIR CHILDREN are teenagers, parents may feel that they don't speak the same language as their offspring. So why not start from scratch and learn a language together? **French for Tots** is aimed at children one to three years, which means they will be learning French almost simultaneously with English. "The best way!" declares French Workshop for Children director François Thibaut, who has been using this method for fifteen years: "They're learning so quickly at this age. First they hear, then they begin to speak." Parents may learn more slowly but should be able to keep up with the imaginative games used to teach tots to count, recognize colors, ask simple questions, and name animals.

Eight to twelve toddlers and their parents are led by one teacher and an assistant. Forty-five-minute classes meet two or three times a week at 9:30, 10:30, or 11:30 A.M. for twelve weeks. The next semester begins in January. The cost for one parent and child is $419 for two classes a week; $584 for three a week. Call for more information. (French for Tots at the French Workshop for Children; 221-6864.)

....

THE NAME OF THIS CLASS GIVEN AT PRATT Institute's Saturday Arts and Animation School—**Fantastic Voyage for Toddlers and Their Adult Partners**—could be zippier, but the environment couldn't. Classes are taught by Pratt juniors (supervised by Pratt Institute faculty), the atmosphere is charged with energy and enthusiasm, and the program is steeped

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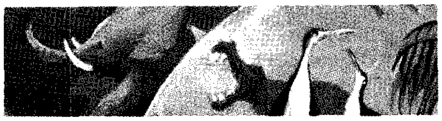


in tradition—it's been around since the turn of the century.

On Saturday mornings from 10 A.M. to noon, children three to six participate in a kaleidoscope of painting, 3-D-sculpture-making, puppet-making, and maybe even animation. Parents should expect to get their hands dirty.

Each class has a maximum of ten children. The next session begins in February and runs for eleven weeks, although it's possible to join mid-term. The fee is $90 per semester, plus a $10 registration fee. (Fantastic Voyage for Toddlers and Their Adult Partners at the Pratt Institute Saturday Arts and Animation School, 200 Willoughby Avenue, Brooklyn; 718-636-3637.)

....

INFANTS AND TODDLERS WILL PLAY WITH balls, scarves, toys, and bells as they dance with their parents to the Beatles and Beethoven during **Rock 'n' Roll With Baby**. The one-hour class is for children five to nine months. "It's a lovely time for parents and babies," says program director Fretta Reitzes. "It appeals to everybody's social side."

The weekly class runs for six weeks and costs $95; the next session begins November 28. For information on this and a host of other under-five programs offered at the 92nd Street Y, call for a catalogue. (Rock 'n' Roll With Baby at the 92nd Street Y, 1395 Lexington Avenue; 427-6000, ext. 179.)

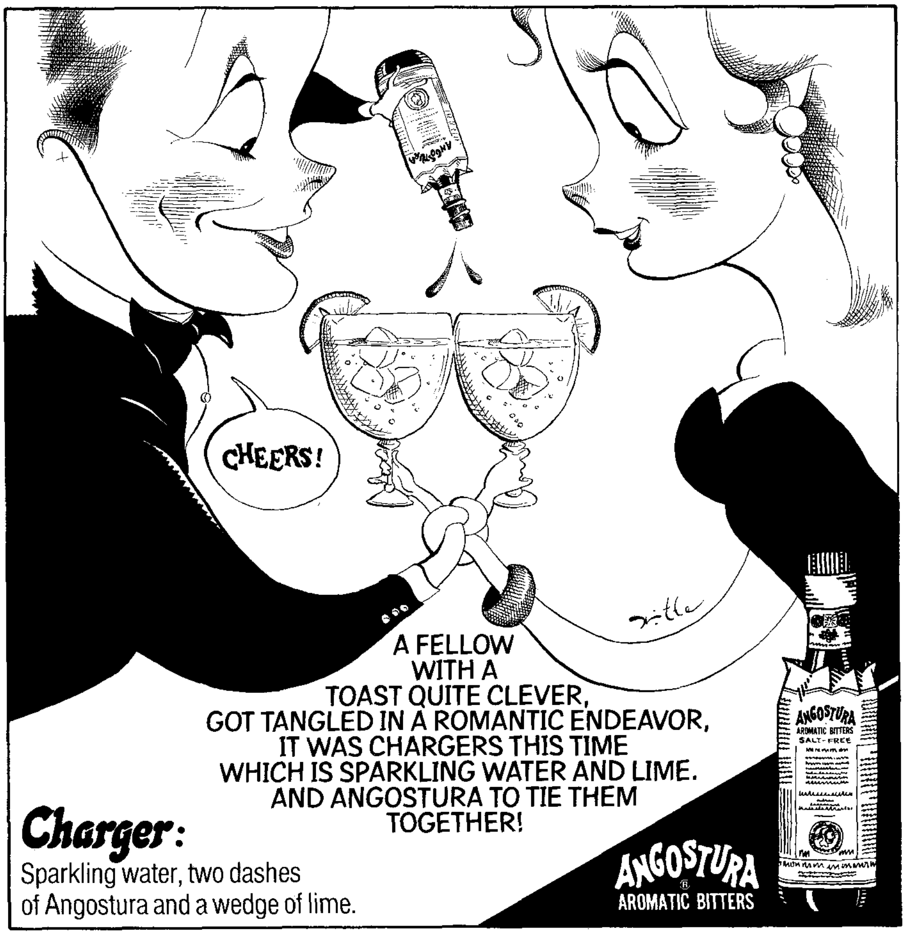
....

CHILDREN AS YOUNG AS THREE AND A half make music Saturdays and after school at the **Bloomingdale House of Music.** Using the renowned Suzuki method, toddlers learn to play simple melodies on the violin, viola, and cello before they learn to read music. Parents are encouraged to learn the routine so they can help children at home; they may also find that this unpressured method is just the thing to help them get over their own fear of scales and decide to take up a string instrument themselves.

A full semester (fifteen to eighteen weeks) of eighteen one-hour classes costs only $8 per session; there is also an annual $35 registration fee per family. In addition, music theory ($6 per session) is recommended for children over eight. (The Bloomingdale House of Music, 323 West 108th Street; 663-6021.)

....

WESTCHESTER GYMNASTICS AND DANCE'S high-ceilinged gym is filled with pretty blue equipment and two enticing foam "pits." Parents who enroll their children (eighteen months to three and a half years)



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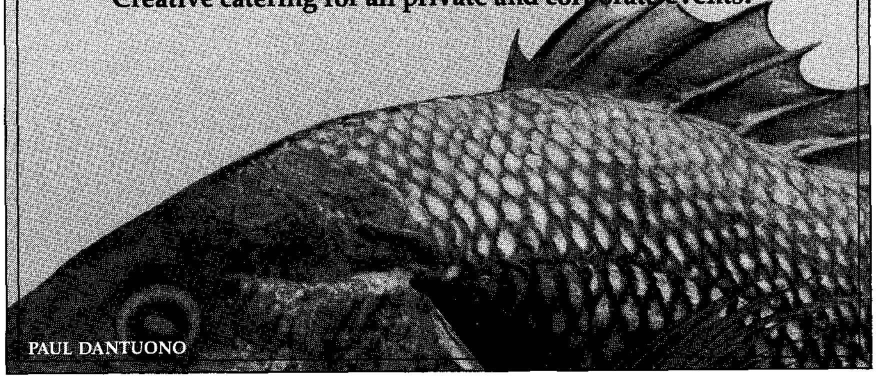

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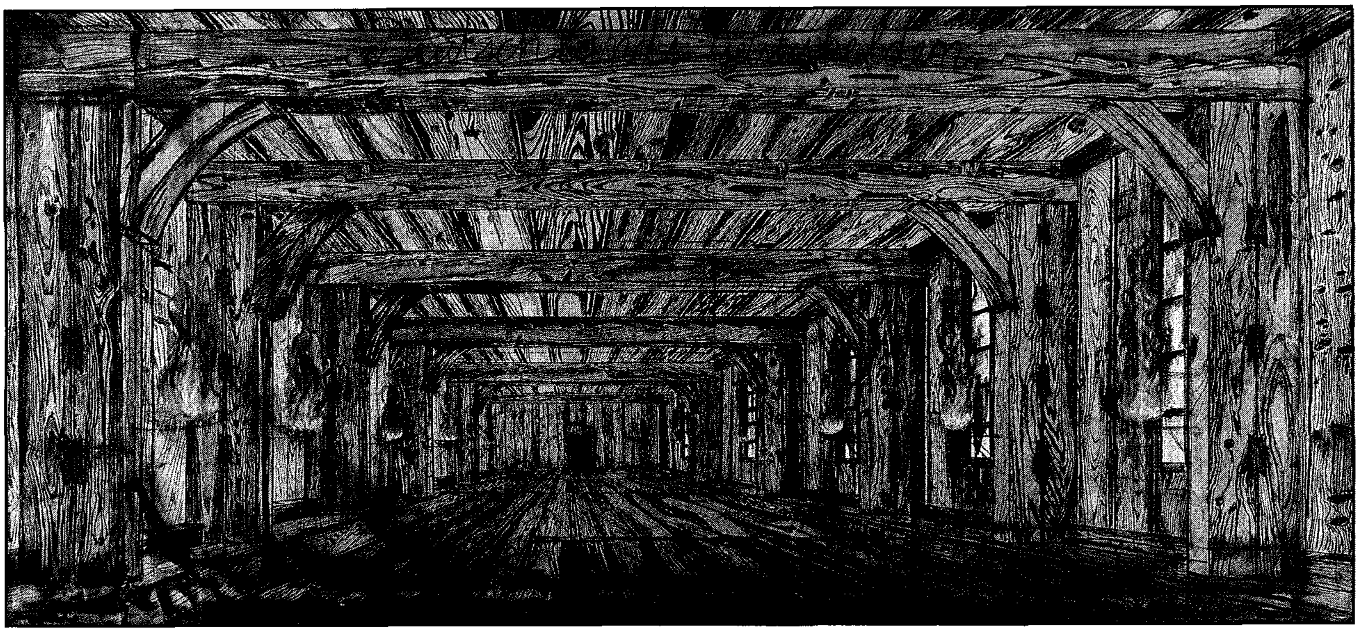

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oil and charcoal on canvas 120⅞″ × 268½″
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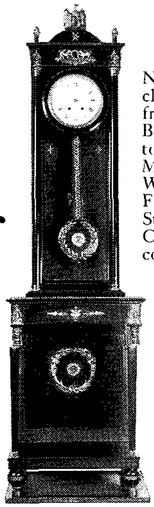

Napoleonic clock, a gift from Bonaparte to his Minister of War, 1806. From The Stanford Court collection.

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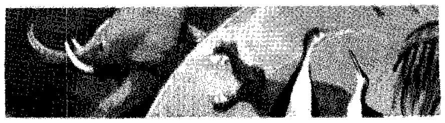

in the **Mom and Tot Program** will help them walk on balance beams, crawl through tunnels, and swing on rings. Adults won't crawl through a tunnel, but they should get plenty of exercise.

There is one instructor for every eight children. Forty-five-minute classes meet once a week for eight weeks, September through May. The cost is $95, plus a $15 annual registration fee. (Mom and Tot Program at Westchester Gymnastics and Dance, 5 Skyline Drive, Hawthorne, New York; 914-592-2324.)

GOOD SPORTS

COME FLY WITH ME: TEENAGE would-be fly-boys (and girls) will find other model-plane buffs who share their passion at the **Blue Angels Flying Club.** The fifteen-year-old club provides a place to fly (Ferrypoint Park, alongside the Whitestone Bridge), camaraderie, and bimonthly ground-school lessons in flying and building model planes; later, members may be ready to join their instructors in competitions. Radio-controlled planes can do anything a regular plane can—loops, rolls, and spins.

The planes cost about $350 to $400 each, and club president Angel Rondon recommends that newcomers to the sport speak to club members and observe different planes at Ferrypoint before buying one.

The club has 180 members; about twenty are teenagers. Adults pay a one-time initiation fee of $100 and annual dues of $35; teenagers pay a $25 initiation fee, plus $9 annually. Members will also be required to purchase American Model Aeronautic insurance, $40 for adults, $10 for members under eighteen. (The Blue Angels Flying Club. From Manhattan: Take the Bruckner Expressway to the Hutchinson Parkway; follow the parkway to the Ferrypoint Park exit. For more information, call Angel Rondon at 590-5188, between 9 A.M. and 5 P.M.)

....

Karate Tae Kwon Do IS THE ART OF kicking and punching. If six-year-old Katie's temper tantrums make you think she already knows more than she needs to about the subject, rest assured. This Korean discipline, which concentrates on hand-and-foot coordination, is much like gymnastics—it may be just the thing to marshal some of Katie's excess energy.

Children as young as four put on *do boks* (pajama-style suits) that tie with a white belt; then they bow to the teacher and begin calisthenic warm-ups. Students practice blocking, falling, throwing, kicking, and sparring. The session ends with a minute of meditation.

Owner Richard Chun encourages parents to sign up with children for hour-long classes on Saturday at 11 A.M. or noon. Obviously, parents will be paired off with other adults, but Chun believes the experience of taking the class together can benefit both parties. "The children feel more secure with their parents in the class," he says, "and the parent has an opportunity to watch his child learn to move."

The first three or four lessons are semi-private, then students are placed in co-ed groups of ten to fifteen. The fee varies based on how many classes you take. For example, two to four classes a week for one month cost $75 to $120; there is also a $25 registration fee. (Richard Chun's Karate Tae Kwon Do Center, 163 East 86th Street; 722-2200.)

• • • • • • • • • • •

AHOY, MATEY! CHILDREN TWELVE AND UP can join their parents in adult classes at the **Offshore Sailing School,** where they'll learn to sail aboard a sleek, 27-foot racing sloop, *The Soling.* During the three-day course, learn about tacking, jibing, heading up and falling off, and trimming the sail. Students will also learn what a "Cunningham" is and why they might want to know.

Two hours a day are spent in a classroom, five on the water; the $450 (per student) fee also entitles you to an additional twelve hours of sailing time, with four people to a boat. The spring sessions begin in April. Call for information if you want to catch up with the school in Florida or the Caribbean this winter. (The Offshore Sailing School is located on City Island, at 459 City Island Avenue; 885-3200 or 1-800-221-4326.)

SOCIALIZING

• • • • • • • • • • •

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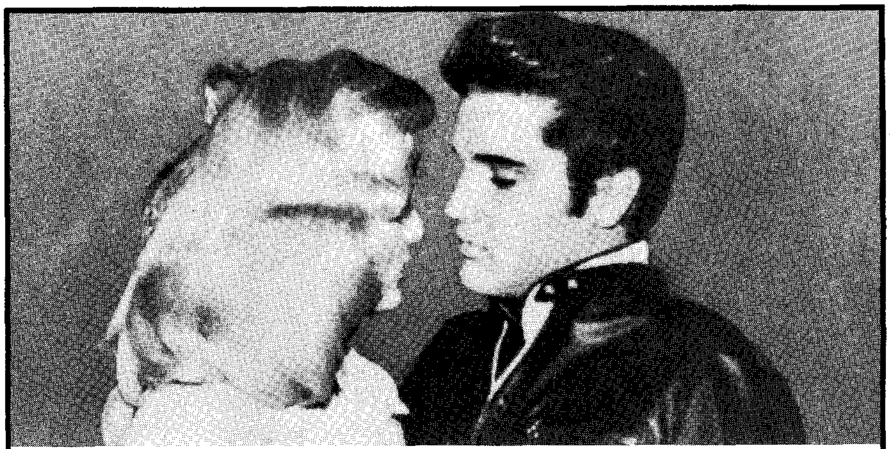
Most events cost about $7 to $25 per family; a $50 annual membership entitles you to discounts. Call or write for a brochure (Kindred Spirits at the 92nd Street Y, 1395 Lexington Avenue, New York, New York 10128; 427-6000.) ■



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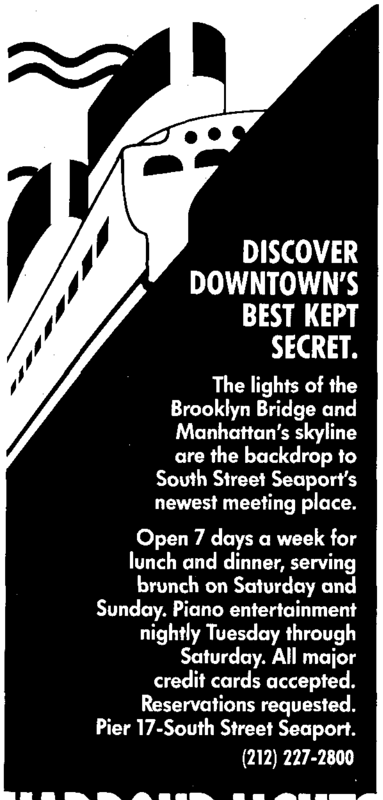

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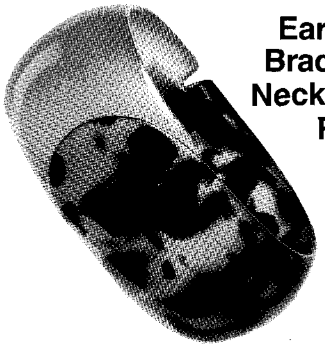

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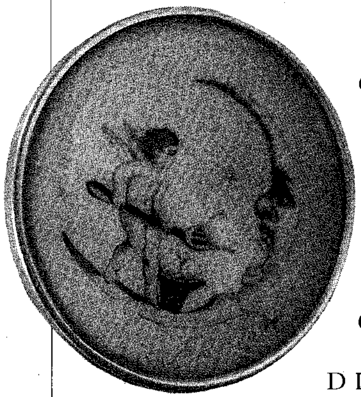
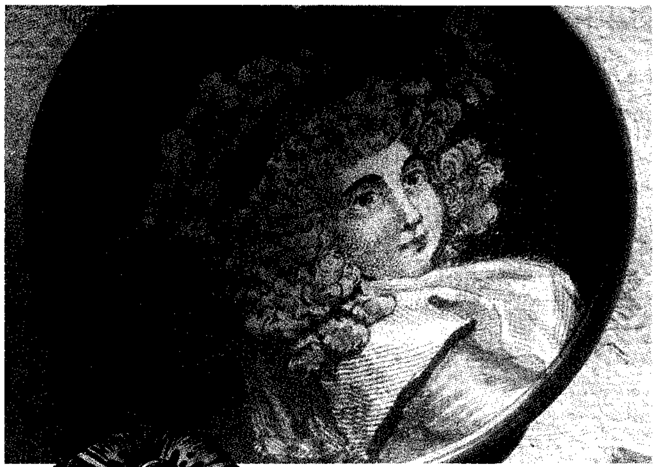
SOMETIMES A GREAT NOTION

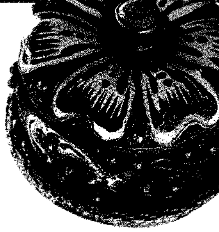
BY

WENDY GOODMAN

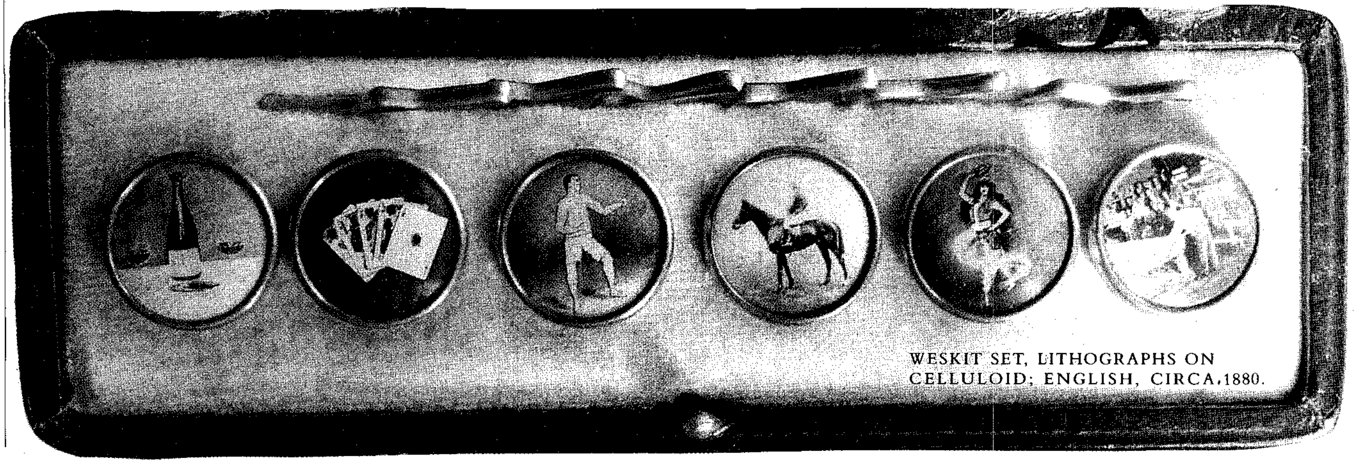


CONSIDER THE LOWLY BUTTON. THIS SEASON, IT'S THE HEIGHT OF CHIC, STUDDING EVERYTHING FROM CHANEL SUITS TO HATS AND GLOVES, BELTS AND SHOES. BUTTONS, IN SHORT, ARE BIG. BUT ONCE UPON A TIME—AS THESE BEGUILING ANTIQUES FROM TENDER BUTTONS' SHOW—THEY WERE WORKS OF ART AS WELL.

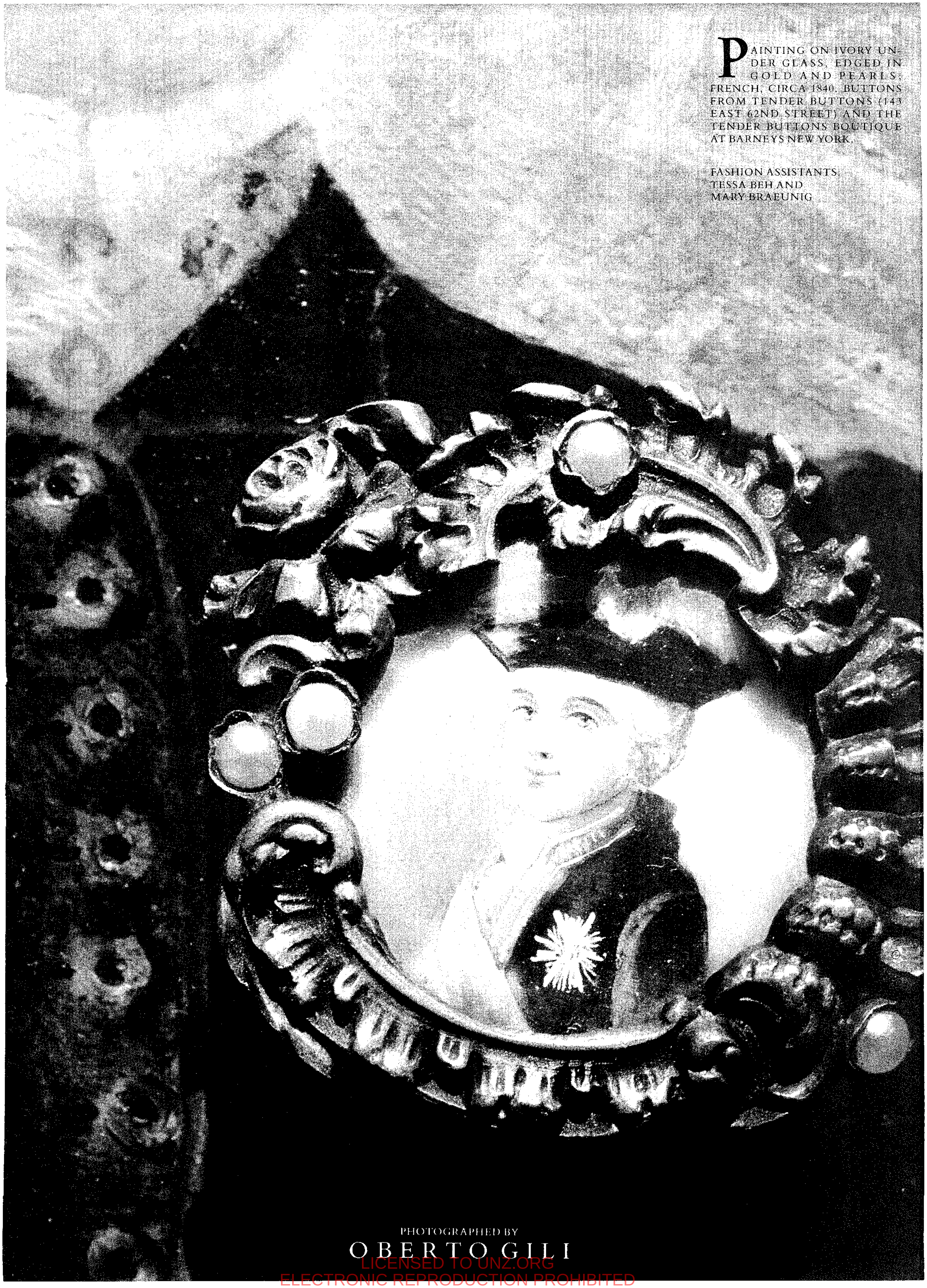




TOP LEFT: ENAMEL ON FOIL IN A GOLD SETTING; FRENCH, CIRCA 1870. ABOVE: PAINTING ON PAPER UNDER GLASS; FRENCH, EIGHTEENTH CENTURY. LEFT: HOLLOW SMUGGLER'S BUTTON, ENAMELED SILVER FILIGREE WITH PASTE; AUSTRO-HUNGARIAN, LATE SEVENTEENTH CENTURY.



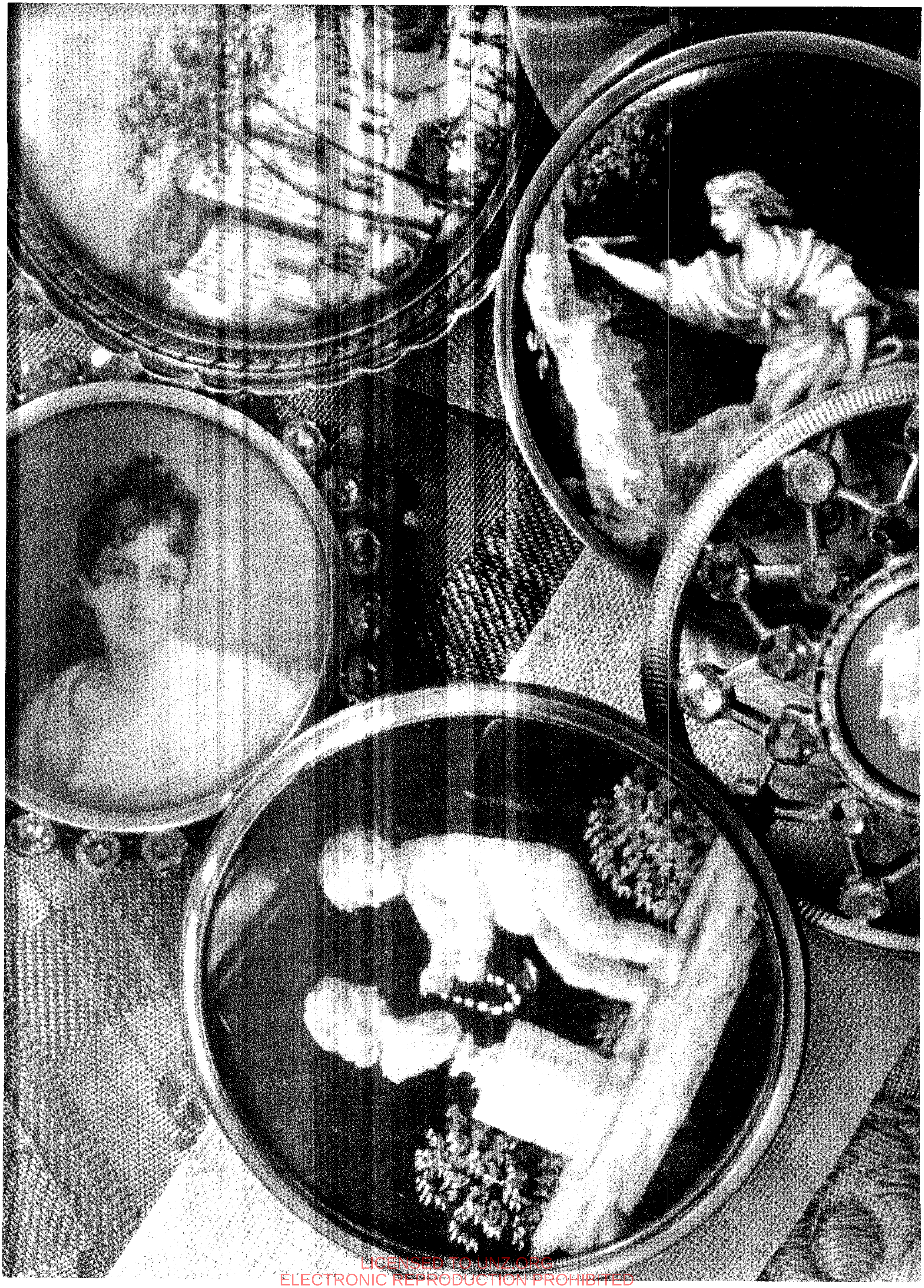
WESKIT SET, LITHOGRAPHS ON CELLULOID; ENGLISH, CIRCA 1880.

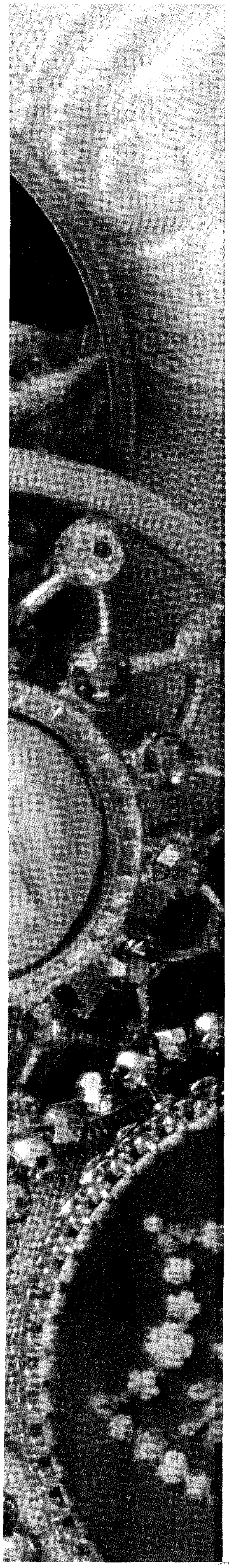


PAINTING ON IVORY UNDER GLASS, EDGED IN GOLD AND PEARLS; FRENCH, CIRCA 1840. BUTTONS FROM TENDER BUTTONS (143 EAST 62ND STREET) AND THE TENDER BUTTONS BOUTIQUE AT BARNEYS NEW YORK.

FASHION ASSISTANTS:
TESSA BEH AND
MARY BRAEUNIG

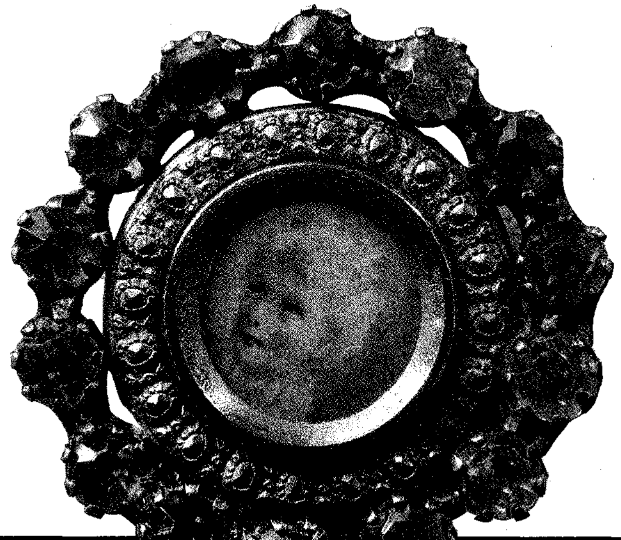
PHOTOGRAPHED BY
OBERTO GILI

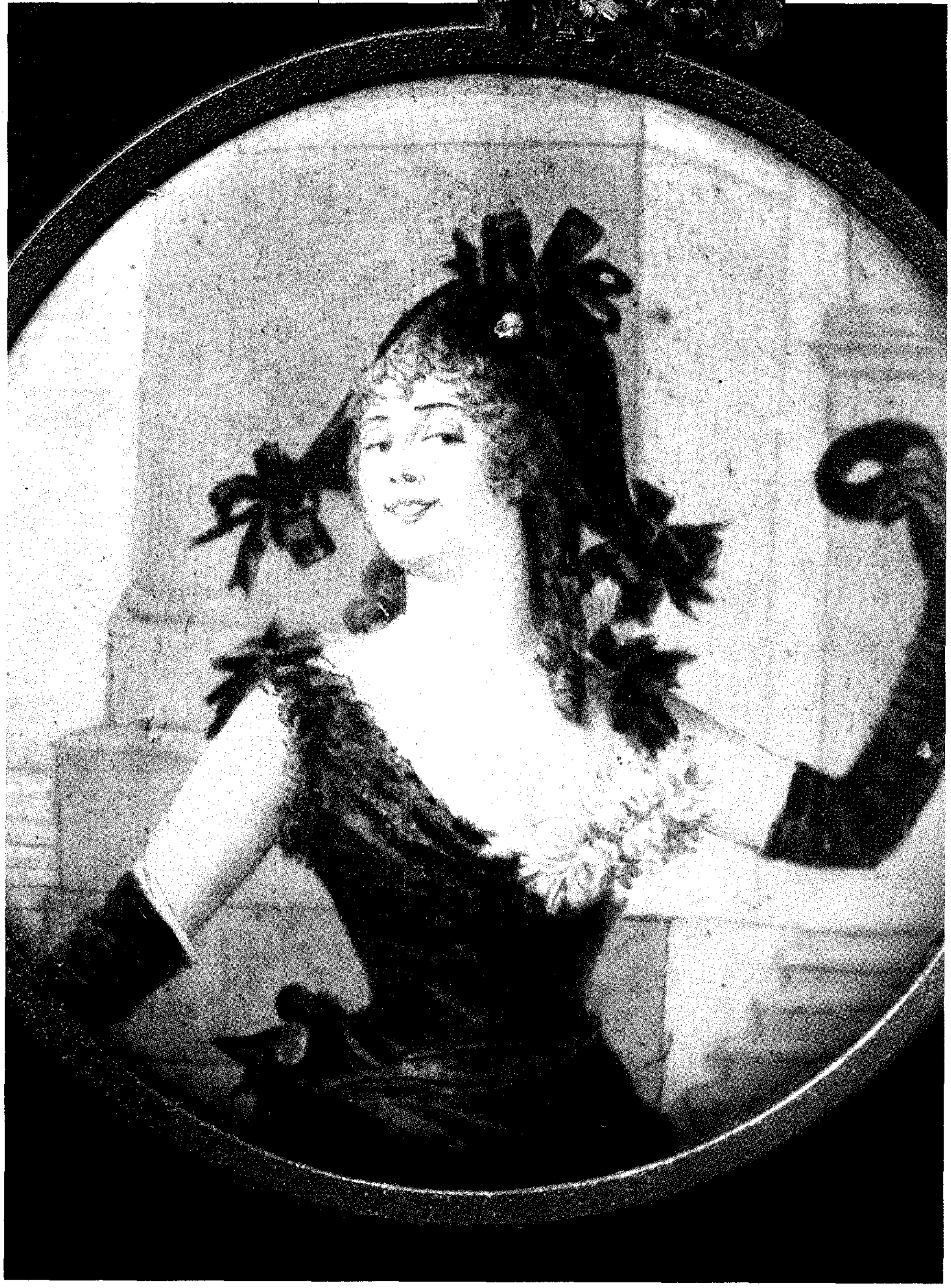




LEFT: ASSORTED ENGLISH AND FRENCH BUTTONS FROM THE EIGHTEENTH AND NINETEENTH CENTURIES. ANTIQUE FABRIC FROM THE COLLECTION OF KAZUKO OSHIMA.

RIGHT: LITHOGRAPH ON CELLULOID WITH A *METAL-AND-PASTE* BORDER; FRENCH, CIRCA 1860. BELOW: ENAMEL WITH GILT MOUNTING; FRENCH, EARLY NINETEENTH CENTURY.





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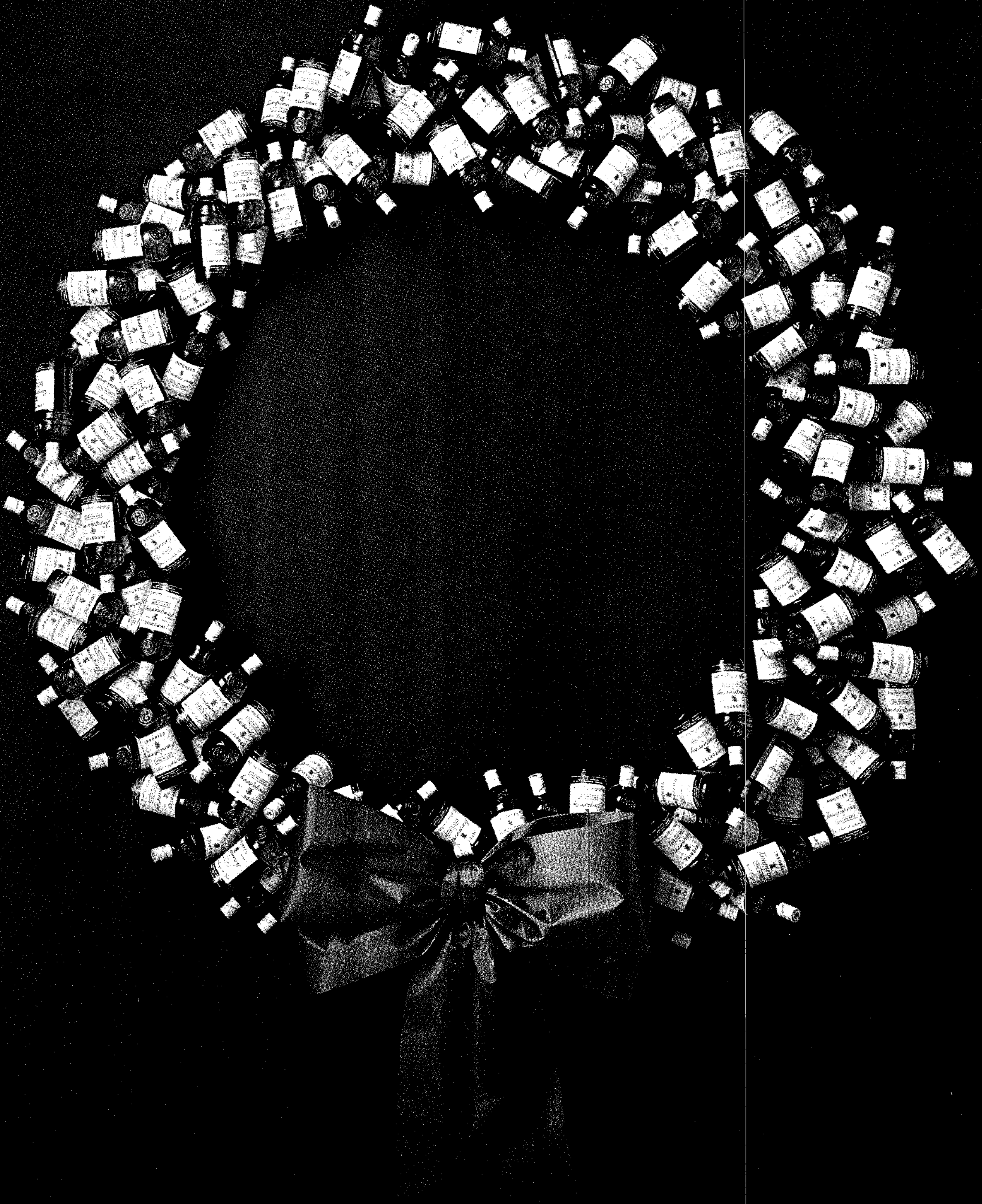

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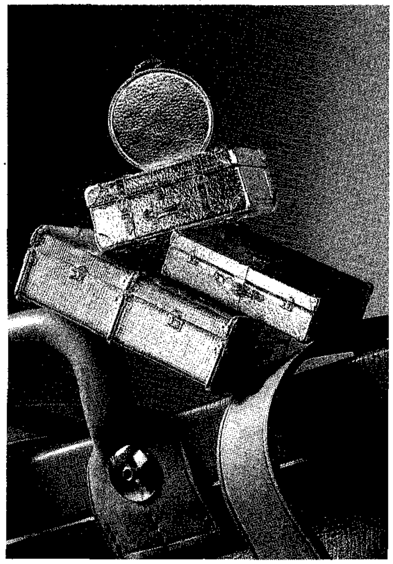
By Corky Pollan

Amazing Case

Famed English jeweler Theo Fennell (the son of an army officer) spent his childhood traveling around the world, so it was not surprising when he began crafting luggage. What is surprising is that his luggage is two to three inches long and made of sterling silver and 18K gold. Fennell makes Victorian carpetbags and valises, twenties hatboxes and steamer trunks, and contemporary guitar cases and duffel bags. Tiny triumphs, all the pieces open, and the woven-silver picnic basket is outfitted with flatware, plates, coolers, and a thermos. These works are unequaled for mechanical intricacy, not to mention beauty (from $600 for a collar box to $2,500 for a steamer trunk).



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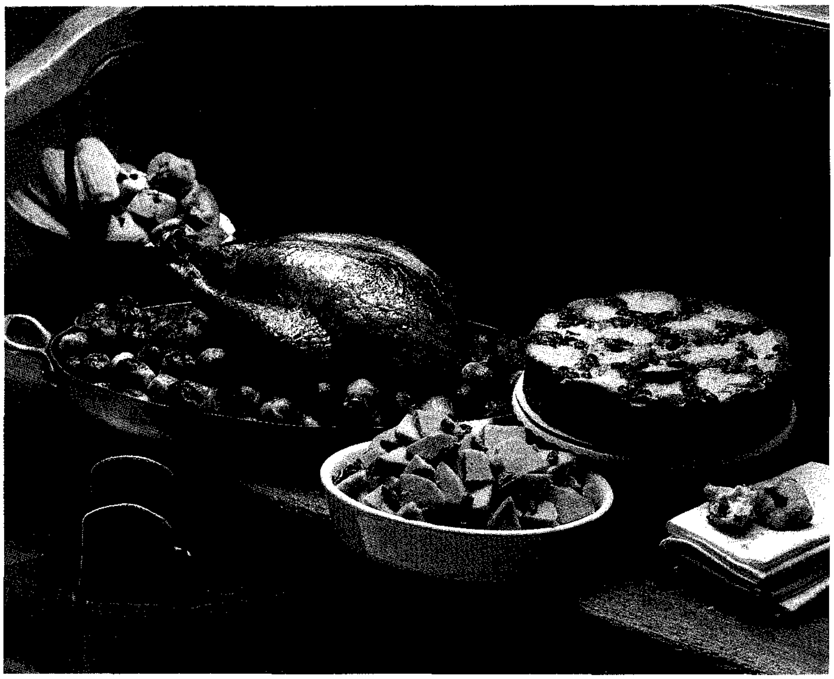

Best Bites

On November 24, let's do less—let's take out. This Thanksgiving dinner for nine to twelve people ($125 for the works, imagine!) can be picked up Thanksgiving morning at Savories, whose menu is based on the one at Publick House, in Sturbridge, Massachusetts (folks reserve months ahead for the meal). First, a milky clam chowder; then a nineteen-pound turkey; apple-bread stuffing; three vegetables; cranberry sauce; giblet gravy; a big breadbasket; a cranberry bread pudding; and pumpkin pie. (Forty-eight hours' notice is required.) Some cooks *like* to work—who doesn't love a house warmed with smells of roasting meat? Still, there's Neuman & Bogdonoff's marvelous carrot-parsnip soup ($4.50 a pint), their fruit-filled acorn squash ($6 a pound), and blanched green beans ($9 a pound) with lemon butter and almonds. N & B's corn bread ($4 a loaf) is good with thick giblet gravy ($6.50 a pint). Serve Indiana Market's spectacular turban squash filled with polenta and Gorgonzola ($16) with game. Potato mash with scallion ($6 a pound) reheats in a double boiler, and corn-fritter batter ($7 a quart) makes crusty cakes. A gelatin mold of apricot, quince, and cranberry ($24) is like the one your grandma made. Petak's, open Thanksgiving Day, has rich country gravy ($9 a quart) and buttermilk biscuits ($1 each) to go with the gravy. Plus, Petak's pears poached in red wine ($3.50 each). Please, take the credit—*you* carried the bags.

—Barbara Costikyan

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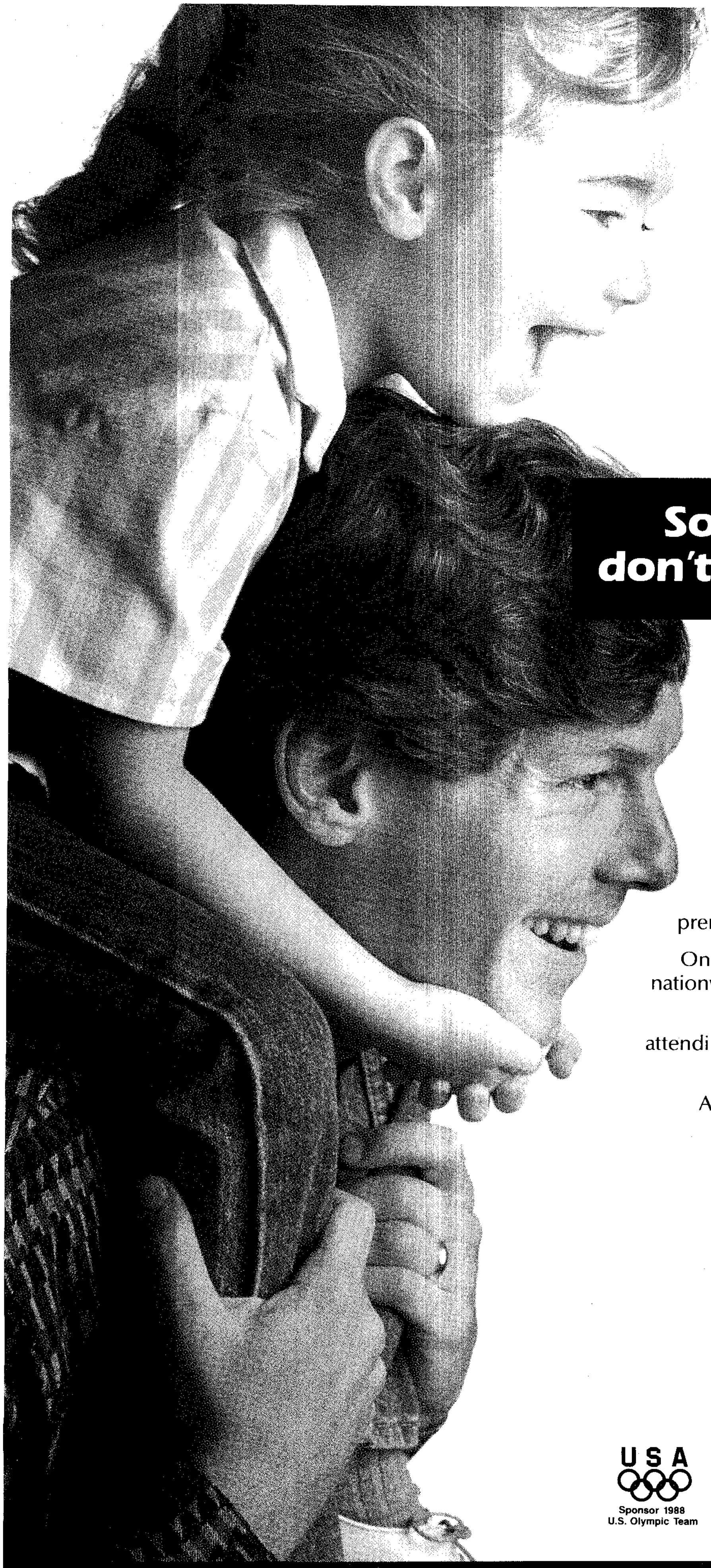
Photographs: top and bottom, Mark Thomas; left, David Lawrence. Luggage: courtesy of T. Anthony.



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WINTER SPORTS & FITNESS

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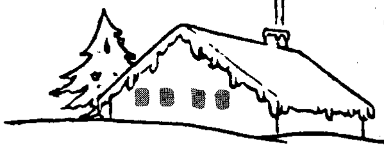
Adaptation is the key to the survival of the fittest. So when winter blows into town, many New Yorkers who exercise outdoors seek refuge in the health clubs and gyms. There they shift their efforts to the latest indoor techniques, which now include cross-training, circuit training, and personalized one-on-one sessions.

Others simply migrate—leaving the city in search of snowy mountain trails. This year, they'll find that ski resorts across the U.S. and Canada have developed activities to invigorate skiers and non-skiers alike. Heli-skiing and snowboarding are just two new ways to make tracks, and base lodges have become even more luxurious places to kick off your boots.

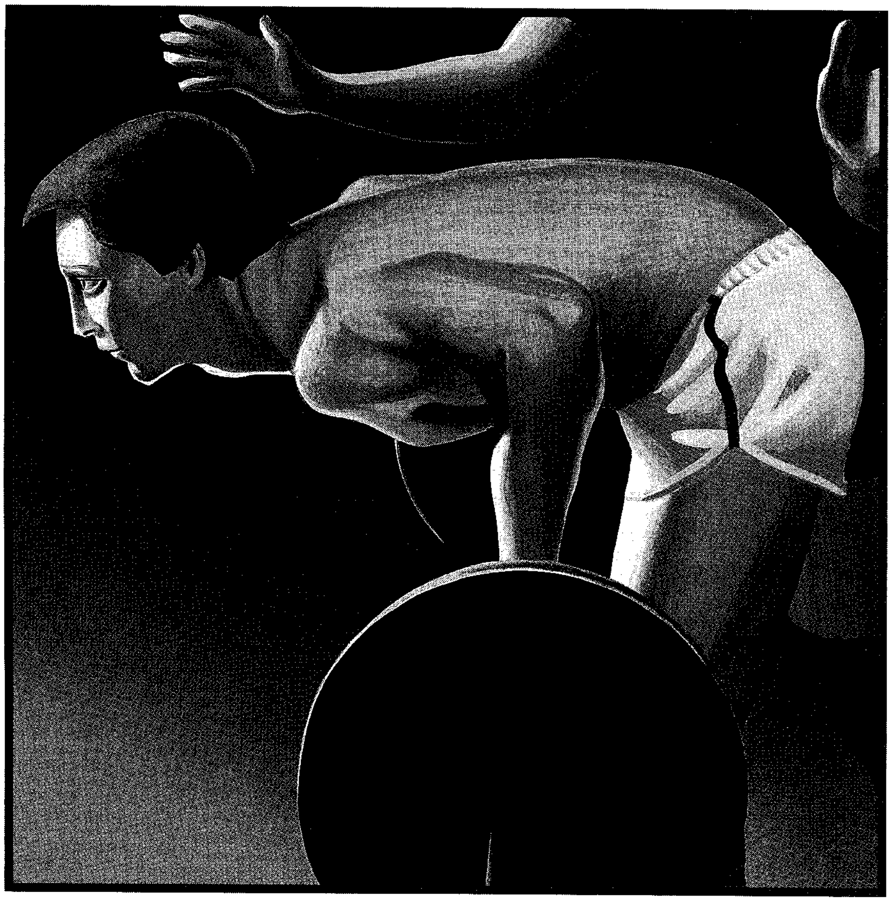
With their blend of Old World charm and modern technology, the ski regions of Quebec are some of the most appealing in the East. From the fieldstone farmhouses in the villages to the international accents of Quebec City itself, the entire province is attracting skiers from south of the border. And a favorable rate of exchange lets American visitors stretch their dollars farther on lift tickets, lodging, and other purchases.

Reaching heights of a more personal nature is what a spa vacation is all about. Whether taking the thermal waters of Montecatini in Italy or going for the burn in an exercise class at Florida's Safety Harbor, spa guests retreat to a self-contained world of beauty, fitness, and health programs amid an atmosphere of total relaxation.

That soothing feeling can be rekindled at home: Easy to prepare and made with healthful, readily available ingredients, hearty bowls of soup will nourish body and soul. Add these to your recipe for wintertime fitness.



Personal Training



Working It Out in the City

By Susan Goodman

With the onset of the colder months, New Yorkers are looking for indoor exercise programs that are efficient as well as enjoyable. Bodybuilding and high- and low-impact aerobics are just some of the exercise options popular in the health clubs and exercise studios in recent seasons. But the emphasis this year is on overall fitness. Cross-training, circuit training, and one-on-one programs are three methods of achieving this—and New York City's legion of fitness experts will show you how.

Triathletes are the original cross-trainers, competing in running, cycling, and swimming—aerobic activities that draw on many different muscle groups. "In the field, cross-training is preparing for different events. In the gym, it's training for different objectives," says Mike Motta, co-owner of Plus One Fitness Center in downtown Manhattan.

Fitness experts recommend cross-training as a way of achieving a more balanced and thorough workout, but there are two distinct approaches: In the first, total aerobic fitness is the objective, and (as in the triathlon) several aerobic activities are performed to work different muscle groups.

The second approach breaks down each triathlon activity into its components—strength, speed, endurance, flexibility, and coordination—in order to achieve several specific fitness objectives. Both approaches to cross-training offer a safer and more productive workout than simply concentrating on a single activity.

Radu Teodorescu, a former physical-education teacher from Rumania who now owns Radu's on West 57th Street, agrees with most trainers that the components of triathlon activities are all equally important measures of fitness. "Exercise is moving away from the north and south poles of aerobics and weight training," he says.

"Cross-training plus" is what Radu calls his classes, which incorporate track-and-field techniques of running and jumping as well as bench work. And he believes strongly that what is learned in the gym or studio should also provide motivation for participation in a weekend sport such as tennis, cross-country skiing, or running in the park. "Life is not a classroom," says Radu. "It's a performance!"

Making the Circuit

Another balanced fitness program that's coming of age is circuit training, which burns calories and makes for an exciting, invigorating workout. A circuit class combines aerobic and strength training as members work a circuit of ten to twelve exercise stations, interspersing strength-training with low-impact aerobics. (Low impact means that one foot always stays on the floor.)

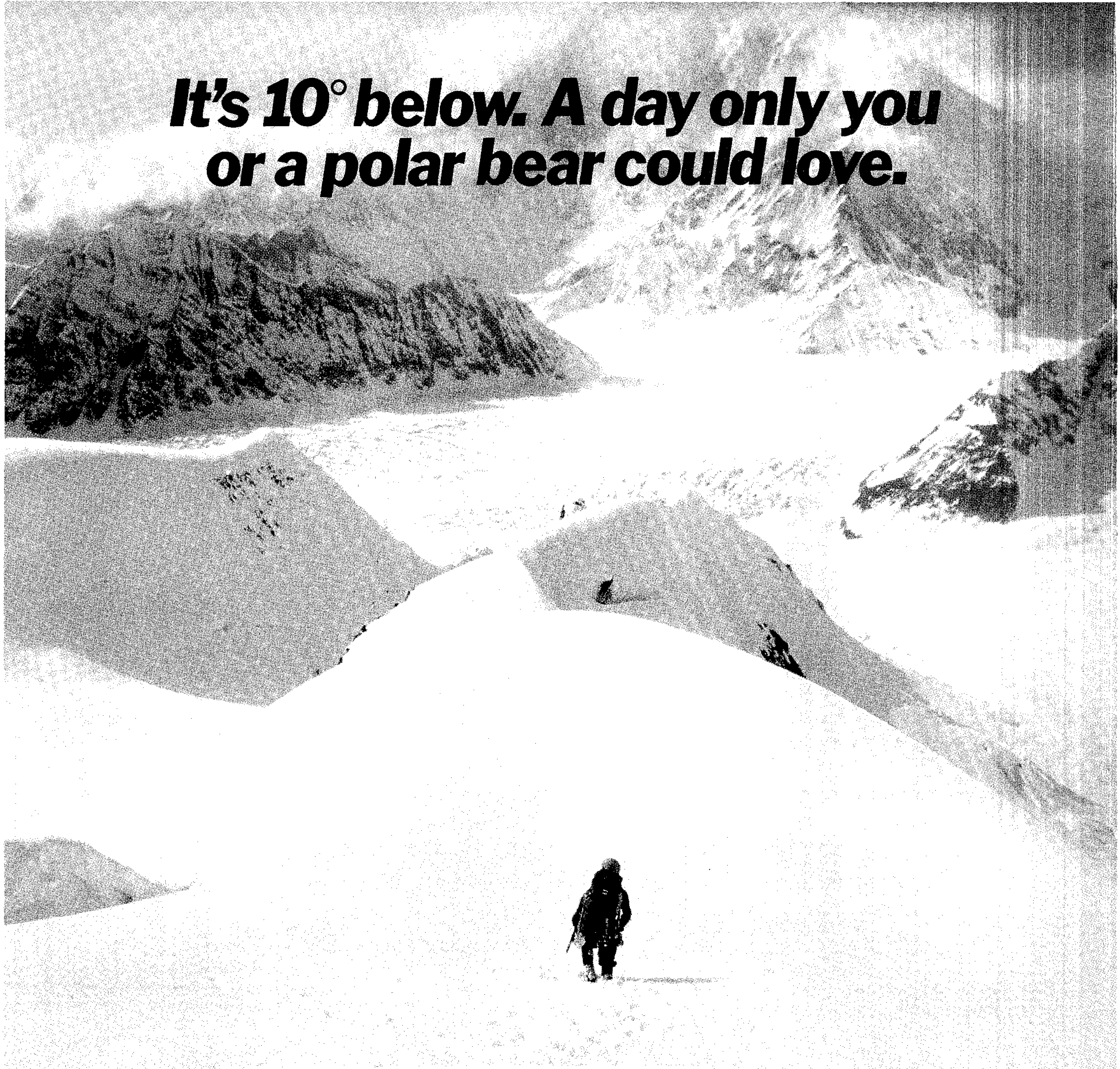
At Pollan-Austen Fitness Center, the class begins with a five-minute warm-up, followed by five minutes of low-impact aerobics. Then the circuit begins. A trainer demonstrates exercises and monitors participants as they move from station to station every 45 seconds.

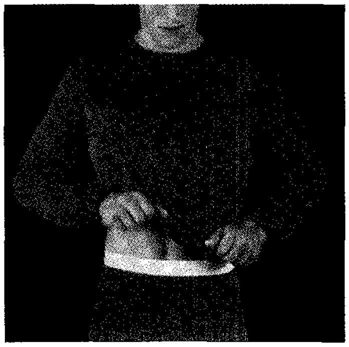
Each station calls for a strength-training exercise such as abdominal crunches, squats with weights, or tricep dips. Every two 45-second stations are followed by such low-impact exercises as lunging, prancing, or marching in place.

The routine progresses with 90 seconds of strength-training and 60 seconds of aerobic exercise until the circuit is completed twice. Then comes ten minutes of aerobics and five minutes of cool down. At most, there are 20 to 24 people in a class and only one or two people at any station at the same time.

Exercisers are reminded to warm up and stretch before beginning the circuit and to cool down afterward. Those just beginning a circuit class are advised to do fewer repetitions at strength-training stations, instead of using lighter weights.

There are different theories about the best way to train with weights. "Most weight programs practice 'muscular favoritism'—they isolate specific muscles," says Paul





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Hyworren of Body Basic. "My program works muscles as a complete system and eliminates muscular imbalances."

Hyworren's system uses dumbbells exclusively and consists of ten different movements. After twelve private training sessions, his clients continue the regimen with the dumbbells at home. Hyworren says his program aids posture and helps eliminate back pain. "I have dancers who no longer have lower-back problems," he says.

Many health clubs around town, such as the New York Health & Racquet Club and the 92nd Street Y, will help clients design a circuit program using free weights, weight machines, and aerobic machines.

ONE-ON-ONE

There comes a time in many a busy New Yorker's life when working with a personal trainer becomes a desirable alternative to working out on one's own or in a classroom. More and more exercise-conscious individuals are choosing a one-on-one approach.

Joseph Barron, president of Definitions, a gym specializing in one-on-one fitness, says the reason is that, as people have become more physically fit, they have also become more sophisticated about fitness: "They know the world's best athletes all have coaches," he says. Personal training also discourages excuse-making: There's the constant motivation of having an appointment to keep.

"People are looking for help with the new technology," says Ed Trainor, fitness director at TSI Racquet & Fitness Clubs. Trainor says that over the past five years, he has seen a 75 percent increase in private-training sessions at TSI's Manhattan clubs. The introduction of highly sophisticated equipment is part of the reason; the desire for better-balanced workouts is another. "A trainer helps get you through parts of the workout you may not be that fond of," he says.

"The human element is very important, working with someone you can trust," says Barry Blenis, manager of the uptown branch of Apple Health & Sports Club, which has what it calls a one-on-one "fusion" training center. There's also the assurance of an efficient use of time—doing an appropriate amount of exercise, working with a trainer to design a balanced workout, and being monitored by a professional.

"Compete with yourself, not someone else," says Dr. Mark Pittman, director of sports medicine at the Hospital for Joint Diseases Orthopaedic Institute in Manhattan. It is crucial that each person train at his or her own rate. "A good trainer will make sure that happens," he says.

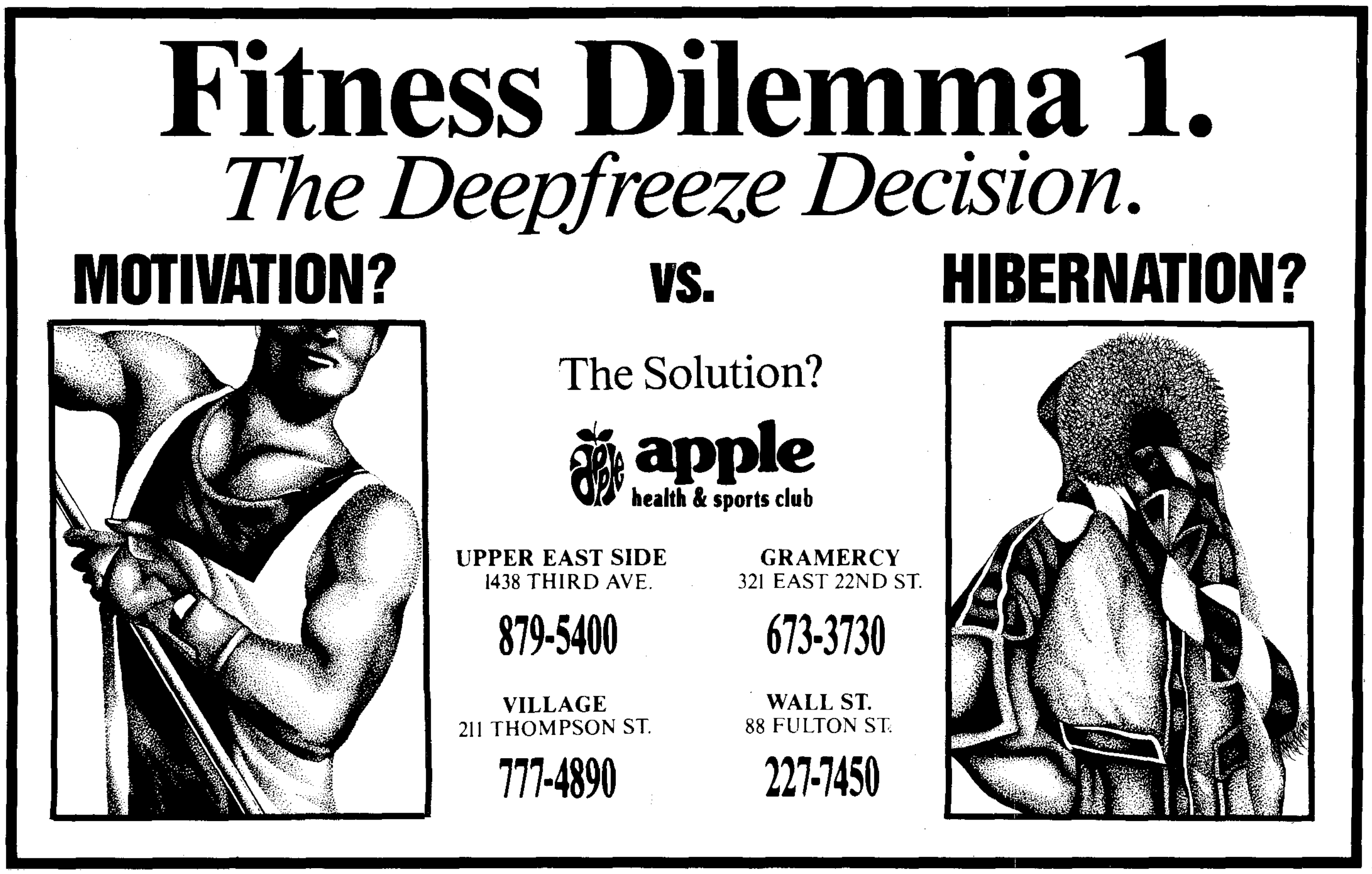
> ***One-on-one training has become a desirable alternative to working out on one's own or in a crowded classroom.***

For that reason, personal training sessions may offer a higher degree of safety than group efforts, especially for those with back, neck, or orthopedic problems. Personal training is also advisable for people with a very specific objective.

Most places specializing in one-on-one training work with clients at the studio or gym. Body by Jake and Tina is one of the few operations that does 75 percent of its personal training outside the studio. Plus One will set up a temporary gym in someone's home, but conducts these sessions with only a limited number of clients.

According to Definitions president Barron, clients choosing a personal trainer should look for one with certification from the American College of Sports Medicine or an exercise degree from one of the top schools in the area, such as Marymount or NYU. (The degree may be in exercise physiology, dance kinesiology, or body movement.)

It's also essential that he or she be trained in CPR (cardiopulmonary resuscitation) and



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first-aid, and that the chemistry between client and trainer feel right. Barron looks for friendly, high-energy personalities and adds that it's generally a good idea for clients to change trainers every six months or so to keep fresh.

STAR TRAINERS

"The only difference between training an actor and a real-estate broker or banker," says Fran Horneff, director of personal trainers at Body by Jake and Tina, "is that with a broker or banker, a credit does not roll at the end of the sessions."

One of Horneff's assignments for which a credit will roll was his training of actor Harrison Ford for the next Indiana Jones movie. The film was shot last spring and summer in Spain, London, Jordan, and Venice—and Horneff was there every step of the way. His job was to keep Ford in peak condition for the physically demanding scenes of the action-adventure film.

Horneff was also called upon to train the film's director, Steven Spielberg, who needed maximum energy to make it through the strenuous shooting schedule. Days started at 6:30 A.M. with a half-hour workout consisting of a combination of calisthenics and cardiovascular work.

Models also need to keep in shape for a living, and Definitions attracts its fair share. The gym's president, Joseph Barron, sees a significant difference in the attitude of models to physical appearance today, as opposed to five years ago.

"The outlook is healthier. On the whole, they're more interested in being lean, rather than thin," he says. "They'd rather be in great shape, even though that may mean being bigger and stronger, than look anorectic." He says he finds models extremely focused and ambitious in their workouts, and especially attuned to posture.

Chris Meade, co-owner of Plus One, cites three reasons actors choose to work out with a personal trainer: scheduling problems, the need for privacy, and a desire for an exercise program that's "as disciplined as they are."

During the filming of *Fatal Attraction*, Glenn Close, a regular at Plus One, shed fifteen pounds to play the compulsive book editor. Over those months, Close increased her workout schedule from three to five days a week, and from an hour to an hour and a half each session. When the director decided to reshoot the ending several months later, Close returned to that schedule to recapture her character's maniacal energy.

Arriving in New York in September to prepare for *Waiting for Godot*, Robin Williams wanted to improve his flexibility, says Chris Meade. So Plus One added a licensed massage therapist to his workouts. Says Meade of his celebrity clients, "In their heads, they're always preparing for a marathon." ●

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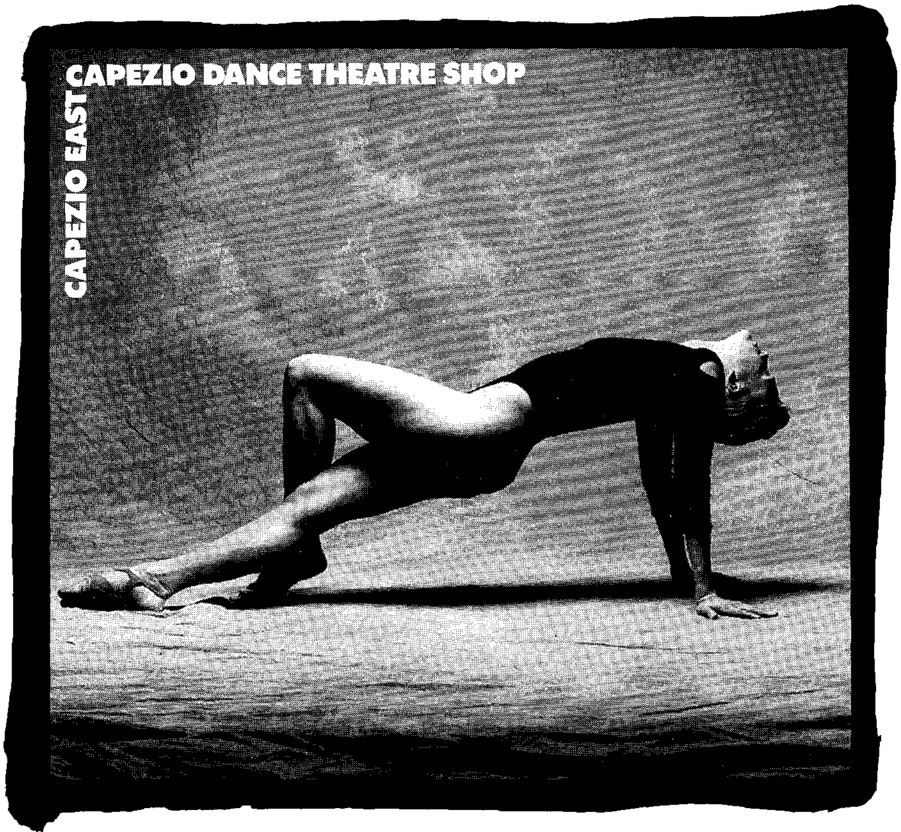

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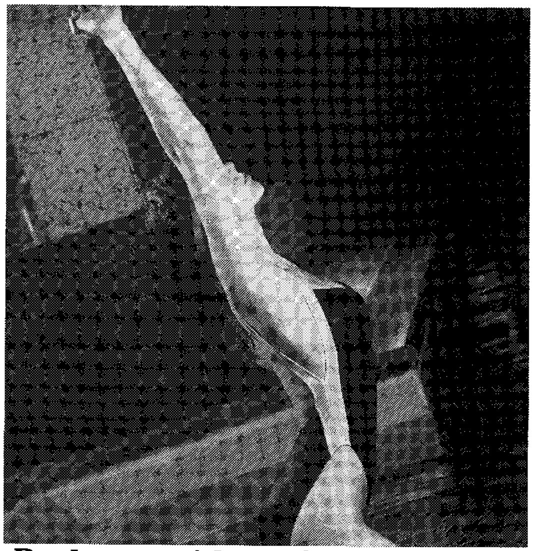
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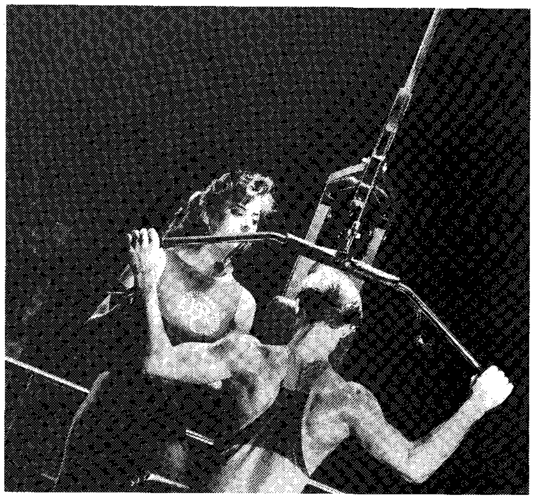
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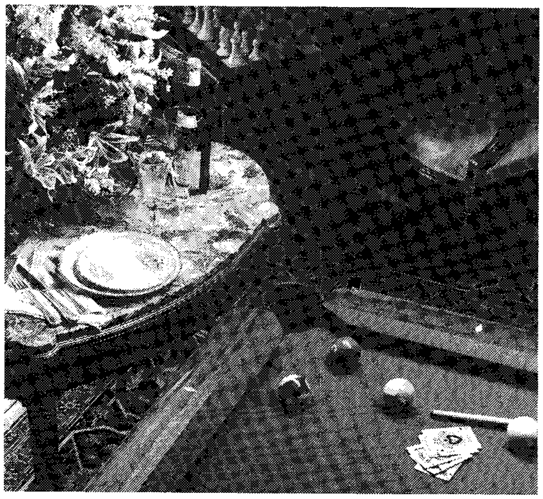
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SKI ADVENTURES

Exploring Winter's Wonderlands

BY GLENN CHAPMAN

Gone are the days when skiers were content with a lift, a trail, and a cup of hot chocolate at the end of the run. Over the past five years, resorts from Colorado to Quebec have pumped millions of dollars into luxury mountainside lodging, base villages, snowmaking, new skiing terrain, high-speed lifts, and more.

A variety of skiing options, on and off the slopes, and après-ski activities have broadened the possibilities for exciting winter getaways. This benefits not only skiers but also families, couples, and groups that happen to include non-skiers. They can enjoy the sleigh rides, shopping, snowmobiling, and other diversions while the powder hounds are on the mountain. Many of the ski resorts are now permitting snowboarding, an increasingly popular winter sport that involves riding a small surfboard down the slopes.

While individual resorts have been upgrading their facilities, the ski industry has been attracting newcomers with an array of learn-to-ski packages. The Let's Go Skiing America! program runs from January 20 to February 17. It kicks off with national Free Learn-to-Ski Day, which includes lift ticket, lesson, and ski rental at any of 182 member resorts. Throughout the period, packages for beginners are available for a maximum of $15 on weekdays and $25 on weekends. For more information, check with local ski shops.

CULTURAL TRACKS

The European heritage of skiing has long been acknowledged at resorts in the United States in celebrations such as Stratton Mountain's Bavarian Festival. But American ski areas are also highlighting the local history and culture that make them distinct.

The town of Aspen at the base of Aspen Mountain is marking its "Cultural Centennial" in 1989 with the 100th birthday of the newly restored Wheeler Opera House and Hotel Jerome. The historic, Victorian-style theater will be presenting a year-round program of music, dance, and drama.

The entire town of Crested Butte, Colorado, is a Registered National Historic District, from the original marshal's office and jail to Kochevar's Saloon, where you'll find a revolver purportedly left behind by Butch Cassidy. Amid the glamour of Vail, the Vail Ski Museum displays equipment and ski memorabilia dating back to the origin of the sport.

In Park City, Utah, luxurious bed-and-breakfasts surrounded by mining-town charm are just a chair-lift ride away from more than 175 ski trails. Room 108 in the Imperial Hotel is reportedly the home of a friendly ghost. The trolley still runs along Main Street, and Schirf's Brewery in town makes a local product worth sampling: Wasatch Ale.

Skiers choosing Killington, now the largest expert-skiing complex in the East, can stay at the new Inn of the Six Mountains, a luxury resort in the tradition of New England's elegant grand hotels.

SNOWCAT AND HELICOPTER SKIING

At the center of all this local color lies the activity that is the real draw: the skiing. Resorts have been responding to the increased demand for grooming, which keeps ski trails in better shape longer. Trained mountain crews using modern machinery turn marginal snow conditions and unmanageable mogul fields into avenues of combed "corduroy snow" ideal for cruising.

Those longing to step off the well-groomed runs into wilder terrain will find many resorts catering to skiers who want to experience ravines, chutes, and bowls not marked on the trail map. Adventurous outings, from guided tours of nearby out-of-bounds terrain to helicopter skiing, will take skiers to exclusive mountain locations where they won't cross another set of tracks all day. Skiers venturing into unmarked areas on their own are placing their lives at risk, so it is wise to rely on local guides.

One rigorous tour, Utah's Interconnect Adventure, starts at the top of the Park City resort and cuts across open bowls and majestic backcountry through the Solitude,

Snowcat tours take the hike out of the backcountry adventure by transporting skiers in comfort to secluded spots not serviced by stationary lifts. The snowcats—tractor-like vehicles with heated cabins that carry between twelve and fifteen people—climb the mountainside, discharging passengers atop fresh powder runs.

Brighton, and Alta ski areas, finishing the day at Snowbird. Such "off piste" adventures usually include a bit of cross-country trekking and skiing in unpredictable conditions, so stamina and strong skiing skills are required.

Snowcat tours take the hike out of the backcountry adventure by transporting skiers in comfort to secluded spots not serviced by stationary lifts. The snowcats—tractor-like vehicles with heated cabins that carry fifteen people—climb the mountainside, discharging skiers atop fresh powder runs.

In Utah, Deer Valley's reputation for luxury extends to its snowcat-skiing tours, which set out daily for Flagstaff Mountain and include lunch in the Stein Eriksen Lodge.

The Irwin Lodge, just eight miles from Colorado's Crested Butte ski area, recently expanded snowcat operations to 1,500 acres, making it one of the largest in North America. The lodge, complete with hot tubs, can be booked for a day, week, month, or longer.

Great Northern Snow-Cat, a Canadian operation in British Columbia, takes skiers into the Selkirk Mountains and lodges its guests in a renovated turn-of-the-century hotel bordering Trout Lake.

If reaching high into the glaciers or venturing into even more secluded terrain is your desire, helicopter skiing may be the answer. Whether in Quebec's Gaspé Peninsula, Utah's Wasatch Mountains, Wyoming's Tetons, or the Canadian Rockies, a helicopter can be a skier's lift to exclusive, pristine mountain reaches.

The only helicopter skiing in the East, Heli Chic-Choc in Quebec flies skiers high into the Gaspésie mountains. Guests can stay overnight in the rustic comfort of a base lodge, Ste.-Octave-de-L'Avenier, just minutes from the 3,700-foot Mont Logan, or enjoy the amenities of motels ten minutes to the north in the village of Ste.-Anne-des-Monts. Heli Chic-Choc operates from late February through April. Given the demand, it's best to make reservations by December.

Hut-to-Hut and Ranch Tours

Colorado's San Juan Mountains afford skiers another option: hut-to-hut nordic-skiing tours. From the San Juan Hut System (running from Ridgway to Telluride) to the Tenth Mountain trail network (Aspen to Vail), nordic (cross-country) and telemark (a combination of cross-country and alpine) skiers make their way from cabin to cabin.

Skiers seeking a more comfortable base from which to plan their days of nordic skiing can choose from a growing number of authentic Western ranches that have cleaned up, classed up, and opened up to skiers.

The C Lazy U is a 2,000-acre working ranch that has held a five-star rating from *Mobil Travel Guide* and a five-diamond rating from AAA for ten years. In winter, guests at the ranch, located 45 minutes from the Winter Park ski area in Colorado, can take part in cross-country skiing, sleigh rides, and ranch life, then relax in a sauna or whirlpool.

Visitors landing at the private airstrip at Clarion's Colorado Ranch & Resort, 90 miles from Denver, will find snowcat tours, aerobics, exercise facilities, and alpine skiing at nearby Winter Park. The newly renovated Devil's Thumb Ranch in Winter Park just reopened this season with more than 30 miles of groomed and marked cross-country trails.

Skiers don't have to stay in cabins or on ranches to be close to cross-country terrain. Alpine ski areas throughout the United States and Canada offer an abundance of cross-country trails. The Trapp Family Lodge, in Stowe, Vermont, has long operated a premier nordic-skiing center that interconnects with the cross-country trails of Mt. Mansfield. And the Quebec region has more than 1,000 miles of cross-country trails, many branching out from the base lodge at Mont Ste. Anne.

Racing and Theme Weeks

Back on the marked alpine trails, skiers can choose from learning and theme programs tailored to suit any need. Resorts have blended skiing with social, dining, and other recreational activities designed to create a pleasurable atmosphere with a distinctive theme.

Recreational skiers, as well as those seeking more advanced improvement, have a host of racing-program packages to choose from. "All the technical changes in skiing, going back well over 50 years, have come from the racing community," observes Jeff Lokting of Mt. Bachelor, Oregon. Racing at Mt. Bachelor dates back to 1963, when the U.S. Ski Team held its first summer training there in preparation for the Winter Olympics.

Skiing legend Billy Kidd directs race camps at Steamboat Springs in Colorado, while Olympians Phil and Steve Mahre coach ski clinics at Keystone Resort.

Lathrop Ski & Race Camps are held nationwide (in the East, at resorts from Camelback, Pennsylvania, to Sugarloaf, Maine) and offer a blend of training and vacationing. Weekend and midweek Lathrop programs are available. After improving their racing skills, skiers can go on to compete in recreational races such as the elite Silver Series held at New York's Hunter Mountain.

While the disciplined rigors of a racing week have their own appeal, winter athletes looking for a more social orientation can select from organized skiing vacations based on other themes.

Mount Snow in Vermont has developed six theme weeks: Romancing the Snow is a five-day package with skiing activities geared for couples that includes lodging at a country inn. Senior-Ski is designed for skiers 50 and older. For years, college students have been finding their brand of excitement at Killington during spring break. There are also theme weeks for children, families, and people who have never donned skis before.

Female skiers may consider a women-only theme week. These programs are conducted by top women instructors and provide a relaxed and supportive atmosphere. Squaw Valley in California is credited with having helped pioneer the concept with a program called Woman's Way. Sugarloaf, in Maine, has a women's ski week (February 6–10) that includes four hours of daily instruction, video review of technique, ski-conditioning aerobics, a spa day that features a facial and massage, and a fashion show.

Ski resorts are also offering more facilities for children, with a focus on fitness and education. While parents are on the slopes, children have a chance to develop their minds and skills. Children's ski programs have been expanding, but seldom accept youngsters under five years old.

Nurseries, such as the expanded HoneyBear Nursery at Bolton Valley, in

Vermont, and the Peak 8 Children's Center at Breckenridge, in Colorado, provide educational toys, creative play, and supervision by a state-certified staff. Alice's Wonderland at Vermont's Smugglers' Notch is equipped with giant Legos, huge fish tanks, books, crafts, a ski ramp, and a padded crawler room in its ten-room nursery.

NORTH OF THE BORDER: QUEBEC

While American ski resorts continue to expand and improve, the Canadian province of Quebec offers skiers—particularly those on the East Coast—yet another option: abundant skiing amid European culture and French charm.

The oldest city in North America, Quebec City still has cobblestone streets leading through the large gates in the old city's stone walls. The Château Frontenac, perched high above the St. Lawrence River, is a regal monument to the province's French ancestry. True to its heritage, the city boasts numerous exceptional French restaurants, including the renowned Café de la Paix.

The French-Canadian joie de vivre that pervades Quebec reaches its height each February during the Winter Carnival, a Mardi Gras–style celebration complete with snow sculptures, street festivals, and parades.

Less than a half-hour drive away is the Stoneham ski area, whose 1,250-foot vertical drop embraces a variety of trails sure to satisfy skiers of all levels. Just a fifteen-minute drive north of the city takes skiers to the Lac Beauport area, where they can set their skis to the trails of Mont St. Castin-les-Neiges and Le Relais.

Skiers looking for long runs, steep descents, and trails groomed billiard-table smooth can travel the new four-lane expressway to Mont Ste. Anne. Its gondola takes skiers to the 2,050-foot summit overlooking the St. Lawrence River and the Île d'Orléans.

Like most ski areas in Quebec, Mont Ste. Anne is fully equipped with computerized snowmaking and utilizes the latest grooming techniques. This results in skiing that starts in mid-November and continues into April. The selection of trails permits high-speed cruising as well as relaxed learning. Skiers who enjoy moguls will find scores of challenging bumps on such trails as La Super S.

Located about an hour north of Montreal is the Quebec region's second major ski area, Mont Tremblant. Opening November 23, this is one of nineteen ski centers in a 30-mile radius in the Laurentian Valley. Day or night, visitors will find everything from beginners' trails to expert plunges. The Laurentians can easily be reached from Montreal on the Laurentian Autoroute.

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Starting in mid-December, Mont Tremblant's 2,131 vertical feet will be serviced by a new high-speed lift, and millions of dollars are being spent to improve other services at the resort. A variety of lodgings is available, from deluxe hotel and condominium facilities at Auberge Cuttle's Tremblant Club on Lac Tremblant to secluded country inns nestled in the Laurentian Valley.

The Laurentians' first ski resort, Gray Rocks, has earned an international reputation, thanks largely to its Snow Eagle Ski School (which has more than 60 full-time instructors). *Ski* magazine has rated Gray Rocks one of the top five resorts in North America, citing its health club, dining, lodging, and service.

Tucked between Montreal and the Vermont border is a pristine countryside of challenging trails and friendly people: the Eastern Townships. Cozy inns dot the landscape, and a stay in a rural farmhouse here will make a skier a temporary member of a French-Canadian family.

Ski areas in the townships have adopted modern snowmaking and grooming techniques without abandoning the rugged aspects that are part of their strong appeal. Visitors can sample these resorts by buying a five-day interchangeable lift ticket honored at all of them.

GETTING THERE

Whether you cross the Canadian border, the American Rockies, or just the city limits, getting to the slopes has gotten easier. Most of the larger ski areas have reservation services that help with your vacation plans. Eight New England resorts—Saddleback, Sugarloaf, and Sunday River in Maine; Waterville Valley, New Hampshire; and Bolton Valley, Killington, Mount Snow, and Smugglers' Notch, in Vermont—have a linked computer system for one-call reservations that arranges airline, rental car, and lodging.

Many resorts are working with major airlines to route direct flights from big cities into local airports near ski areas. Burlington Airport in Vermont provides skiers fast, easy access to ski areas in that state and elsewhere in New England. Airports in Montreal and Quebec City are convenient ports of entry to Quebec skiing regions, making it possible for skiers to leave New York City in the morning and be carving tracks in sparkling powder in the afternoon.

The following directory of ski areas may help you plan your winter getaway. Lift-pass prices given are for one-day adult tickets on the most expensive day (usually on the weekend). Within each listing is a breakdown of the percentages of trails for skiers at various skill levels (B=Beginner; I=Intermediate; E=Expert; EE=Extreme Expert).

SKI DIRECTORY

NEW YORK

CATAMOUNT SKI AREA
HILLSDALE

Located on the southern fringe of the Berkshires, Catamount prides itself on its short lift lines and variety of trails. National Standard Races (NASTAR) are held here on weekends and holidays, and a seven-week Junior Racing Program is offered to skiers ages 8 to 16. Night skiing is offered Wednesday to Saturday until 10 P.M. **Vertical:** 1,000 feet. **Trails:** 25. **Skill Levels:** B: 30% I: 45% E: 25%. **Lifts:** 4 chairs, 2 T-bars, 1 J-bar. **Lift Pass:** $29. **Snowmaking:** 90%. **Transportation:** Taconic State Parkway to Route 23 East; 2½ hours. **Information:** 518-325-3200, snow phone: 800-342-1840.

GORE MOUNTAIN SKI AREA
NORTH CREEK

Gore Mountain, which has the only gondola lift in New York State, caters to the intermediate skier. It also has a nursery and a Play-and-Ski program for children ages 3 to 6. Gore will celebrate its 25th anniversary January 25-29 with discounts, races, and fireworks. **Vertical:** 2,100 feet. **Trails:** 41. **Skill Levels:** B: 10% I: 70% E: 20%. **X-C:** 6 miles. **Lifts:** Gondola, 6 chairs, 1 Pony, 1 J-bar. **Lift Pass:** $28. **Snowmaking:** 90%. **Transportation:** By plane: Fly Piedmont Airlines (800-251-5720) to Albany County Airport. By train: Amtrak (800-USA-RAIL) to Rensselaer. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Exit 23 to Route 28 North; 4 hours. **Information:** 800-342-1234 or 518-251-2411. **Reservations:** 518-251-2612.

HUNTER MOUNTAIN SKI BOWL
HUNTER

Located in the northern Catskills, Hunter is popular with families and singles alike. Everyone can get to the top faster this year in a new high-speed detachable quad lift. There is a separate beginners' area, and expert trails can be found on Mount Hunter West. **Vertical:** 1,600 feet. **Trails:** 46. **Skill Levels:** B: 30% I: 40% E: 30%. **Lifts:** 12 chairs, 1 Poma, 1 Pony, 1 T-bar, 2 rope tows. **Lift Pass:** $32. **Snowmaking:** 100%. **Transportation:** New York State Thruway to Exit 20 to Route 32 North to Route 32A to Route 23A West; 2½ hours. **Information:** 518-263-4223. **Reservations:** 518-263-3827.

SKI WINDHAM
WINDHAM

Located in the scenic northern Catskills, Windham offers numerous non-holiday, midweek mini-vacations of one to three nights, with prices starting at $50. A Ski Festival Week of races, celebrations, and many free events runs February 13–20. **Vertical:** 1,600 feet. **Trails:** 33. **Skill Levels:** B: 30% I: 45% E: 25%. **Lifts:** 6 chairs, 1 Pony. **Lift Pass:** $32. **Snowmaking:** 97%. **Transportation:** By bus: Adirondack Trailways (212-947-5300) to Windham. By car: New York State Thruway to Exit 21 to Route 23 West; 2½ hours. **Information:** 518-734-4300. **Reservations:** 800-342-5116.

WHITEFACE MOUNTAIN
LAKE PLACID

At this site of the 1980 Winter Olympics, experts can ski on two of the downhill runs used by the champions: Cloudspin and Skyward. Beginning skiers can practice in the Olympic Acres area, while intermediates enjoy miles of uninterrupted scenic trails, including a two-and-a-half-mile-long run from the top of Little Whiteface. **Vertical:** 3,216 feet. **Trails:** 29. **Skill Levels:** B: 23% I: 33% E: 44%. **X-C:** 3 miles; access to additional 30 miles. **Lifts:** 8 chairs. **Lift Pass:** $28. **Snowmaking:** 93%. **Transportation:** By plane: Fly Piedmont Airlines (800-251-5720) to Adirondack Airport. By train: Amtrak (800-USA-RAIL) to Westport, then shuttle. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Exit 30 to Route 73 North to Route 86 West; 6 hours. **Information:** 518-946-2223 or 518-523-1655.

NEW JERSEY

VERNON VALLEY/GREAT GORGE SKI RESORT
VERNON

This resort's already extensive snowmaking capability has been increased this year, and night skiing has been extended until 11 P.M. on Fridays and Saturdays (10 P.M. the rest of the week). The Pipeline, a very steep and narrow double-black-diamond trail, is being reopened for the first time in a decade. Limited snowboarding (day and night) is permitted this season. Vernon Valley has just acquired the old Great Gorge Playboy Club and is converting it into the 617-room Mountainview Resort. **Vertical:** 1,040 feet.

Trails: 53. **Skill Levels:** B: 25% I: 45% E: 30%. **Lifts:** 14 chairs, 3 rope tows. **Lift Pass:** $30. **Snowmaking:** 100%. **Transportation:** Lincoln Tunnel to Route 3 West to Route 46 West to Route 23 North to Route 94 North; 1 hour. **Information:** 201-827-2000.

VERMONT

BOLTON VALLEY RESORT
BOLTON VALLEY

Twin-peaked Bolton is the only Vermont resort with night skiing (Monday through Saturday, to 11 P.M.) and offers beautiful views of the Green Mountains. On a clear day, you can see Lake Champlain. Bolton has a sports center with tennis courts, a swimming pool, whirlpool, exercise room, tanning room, and aerobics classes. **Vertical:** 1,600 feet. **Trails:** 40. **Skill Levels:** B: 28% I: 49% E: 23%. **X-C:** 62 miles. **Lifts:** 5 chairs, 1 Pony. **Lift Pass:** $30. **Snowmaking:** 40%. **Transportation:** By plane: Fly to Burlington International Airport. By car: I-95 North to I-91 North to I-89 North to Exit 10 at Waterbury, Vermont, to Route 2 West, 7 miles to Bolton Valley access road; 6½ hours. **Information:** 802-434-2131. **Reservations:** 800-451-3220.

HAYSTACK MOUNTAIN
WILMINGTON

A four-season resort, Haystack has added a new $2 million base lodge and three condominium villages. Its most spectacular trail is the Witches, a 1,100-foot-long double-black-diamond run offering steep slopes and big bumps. Slopeside accommodations include two- and three-bedroom condominium rentals. **Vertical:** 1,400 feet. **Trails:** 42. **Skill Levels:** B: 35% I: 25% E: 30% EE: 10%. **X-C:** Access to 25 miles. **Lifts:** 6 chairs, 1 T-bar. **Lift Pass:** $29. **Snowmaking:** 90%. **Transportation:** I-95 North to I-91 North to Vermont Exit 2 to Route 9 West to Route 100 North; 4½ hours. **Information:** 802-464-5321.

KILLINGTON SKI AREA
KILLINGTON

Killington's 721 skiable acres and 77 miles of trails make it the largest ski resort in the East (its 3½-mile gondola lift is the longest in North America). The Superstar Expert Area on Skye Peak is the biggest expert complex in the East, with 18 interconnected black-diamond trails serviced by seven lifts, including a new detachable quad. A separate learning facility—the Snowshed Novice Area—includes seven beginners' trails, ski school, and rental shop. **Vertical:** 3,175 feet. **Trails:** 107. **Skill Levels:** B: 45% I: 20% E: 35%. **Lifts:** Gondola, 15 chairs, 2 Pomas. **Lift Pass:** $32. **Snowmaking:** 62%. **Transportation:** By plane: Fly Eastern Express/Precision Airlines

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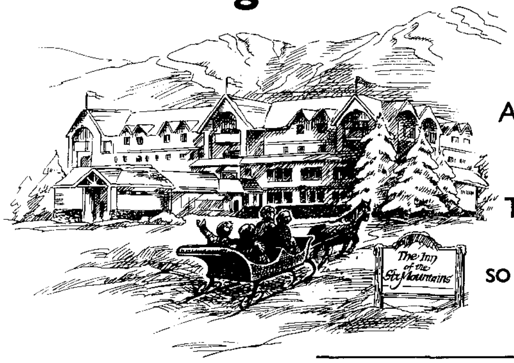
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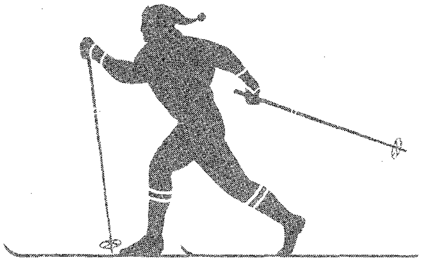


(800-EASTERN) to Rutland State Airport, or fly to Burlington International Airport. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Fort Anne/Rutland Exit to Route 149 East to Route 4 East; 5 hours. **Information:** 802-773-1500. **Reservations:** 802-773-1330.

MOUNT SNOW
MOUNT SNOW

There are four different ski areas on this mountain, so every skier can find a spot suited to his or her skills. The North Face, for example, is strictly expert terrain. Mount Snow is offering six different themes on its ski weeks this season, including a guaranteed "learn to ski from the summit" program, and the popular five-day Skiing Discovery package ($257 per person, excluding accommodations). **Vertical:** 1,700 feet. **Trails:** 77. **Skill Levels:** B: 19% I: 65% E: 16%. **Lifts:** 15 chairs, 2 rope tows. **Lift Pass:** $32. **Snowmaking:** 80%. **Transportation:** By car: I-95 North to I-91 North to Vermont Exit 2 to Route 9 West to Route 100 North; 4½ hours. **Information:** 802-464-8501.

OKEMO MOUNTAIN SKI RESORT
LUDLOW

Last year, *Ski* magazine rated Okemo number one for customer service and attention. Lift lines are short, trails are long and scenic, and most runs do not intersect. The 2,150-foot drop is the largest in southern Vermont. Lifts are free to beginners and to children age 6 and under, while those 12 and under stay free. **Vertical:** 2,150 feet. **Trails:** 70. **Skill Levels:** B: 30% I: 50% E: 20%. **Lifts:** 8 chairs, 2 Pomas. **Lift Pass:** $32. **Snowmaking:** 85%. **Transportation:** By plane: Fly Eastern Express/ Precision Airlines (800-EASTERN) to Rutland State Airport, 30 minutes from the mountain. By car: I-95 North to I-91 North to Exit 6 to Route 103 North; 4½ hours. **Information:** 802-228-4041. **Reservations:** 802-228-5571.

STOWE SKI AREA
STOWE

Stowe is the highest mountain in Vermont, and this year it offers upgraded snowmaking and grooming. Snowboarding is permitted, and lessons and clinics are given. The annual Stowe Village Winter Carnival (January 20–29) features dog-sled races, telemark and cross-country competitions, and snow golf. **Vertical:** 2,350 feet. **Trails:** 44. **Skill Levels:** B: 17% I: 48% E: 35%. **X-C:** 31 miles. **Lifts:** Gondola, 9 chairs. **Lift Pass:** $35. **Snowmaking:** 60%. **Transportation:** By plane: Fly to Burlington International Airport (pick-up service available; reservations preferred). By car: I-95 North to I-91 North to I-89 North to Exit 10 to Route 100 North; 6 hours. **Information:** 802-253-7311.

STRATTON MOUNTAIN RESORT
STRATTON MOUNTAIN

Stratton pioneered snowboarding in the East, and from January 19–22 the resort hosts the Suzuki U.S. Open Snowboarding Championship, a World Cup event. For skiers, the Stratton Escape Vacation offers five days of escorted skiing with an instructor, plus videotaped analysis, for $199. New this year is a twelve-passenger gondola, the Stratton Starship 12, with a base-to-summit time of seven and a half minutes. **Vertical:** 2,003 feet. **Trails:** 90. **Skill Levels:** B: 23% I: 49% E: 28%. **X-C:** 6 miles. **Lifts:** Gondola, 10 chairs. **Lift Pass:** $35. **Snowmaking:** 65%. **Transportation:** I-95 North to I-91 North to Vermont Exit 2 to Route 30 North; 4 hours. **Information:** 802-297-2200. **Reservations:** 800-843-6867.

SUGARBUSH SKI RESORT
WARREN

Sugarbush has some of the best expert terrain in the East—such as Ripcord Trail and the Castle Rock area—but it also has wide, intermediate runs such as Inverness Trail. Snowboarding is permitted this year, with lessons and rentals available. The sports center offers aerobics, Nautilus, swimming, tennis, squash, and racquetball. **Vertical:** 2,600 feet. **Trails:** 71. **Skill Levels:** B: 15% I: 44% E: 41%. **Lifts:** 12 chairs, 3 Pomas, 1 handle-tow. **Lift Pass:** $32. **Snowmaking:** 45%. **Transportation:** By plane: Fly USAir (212-736-3200) or Continental Airlines (800-525-0280) to Burlington International Airport. Mad River Transit (800-451-4580) runs taxis to the resort; reservations required. By car: I-95 North to I-91 North to I-89 North to Exit 9 to Route 100B South to Route 100 South; 6 hours. **Information:** 802-583-2381. **Reservations:** 800-53-SUGAR.

TRAPP FAMILY LODGE
STOWE

New England's premier cross-country center is celebrating its 50th year. This 1,700-acre estate features 37 miles of groomed trails that interconnect with the state-long Catamount Trail System. Cross-country "ski-skating" is available, as are ski-racing events, clinics, and demonstrations. The décor in the main lodge is Austrian; the views of the valley are spectacular. **Transportation:** See Stowe. **Information:** 800-826-7000.

New Hampshire

WATERVILLE VALLEY RESORT
WATERVILLE VALLEY

Waterville Valley has added 30 acres of new trails this year as part of a $30 million expansion. A large, new sports-and-fitness center includes tennis, racquetball, squash courts, and indoor and outdoor pools. The Town Square is a complex of 37 shops and three restaurants. **Vertical:** 2,020 feet. **Trails:** 53. **Skill Levels:** B: 22% I: 50% E: 28%. **X-C:** 66 miles (44 miles groomed and tracked). **Lifts:** 13 chairs, 4 surface lifts. **Lift Pass:** $33. **Snowmaking:** 96%. **Transportation:** By plane: Fly to Manchester Airport. By car: I-95 North to I-91 North to I-84 East to Massachusetts Turnpike East to I-290 East to I-495 North to Route 3 North to I-93 North to Exit 28 to Route 49 East; 6 hrs. **Information:** 800-GO-VALLEY.

WILDCAT MOUNTAIN
JACKSON

Wildcat offers big-mountain skiing for all abilities, and is famous for its spring skiing—last year the season ran to May 1. This is due to its high base elevation of 1,950 feet. Both NASTAR and SKIwee programs are offered, and there are spectacular views of Mount Washington and the Presidential mountain range. **Vertical:** 2,100 feet. **Trails:** 30. **Skill Levels:** B: 25% I: 35% E: 40%. **Lifts:** Gondola, 5 chairs. **Lift Pass:** $31. **Snowmaking:** 90%. **Transportation:** I-95 North to Spaulding Turnpike North to Route 16; 7 hours. **Information:** 603-466-3326.

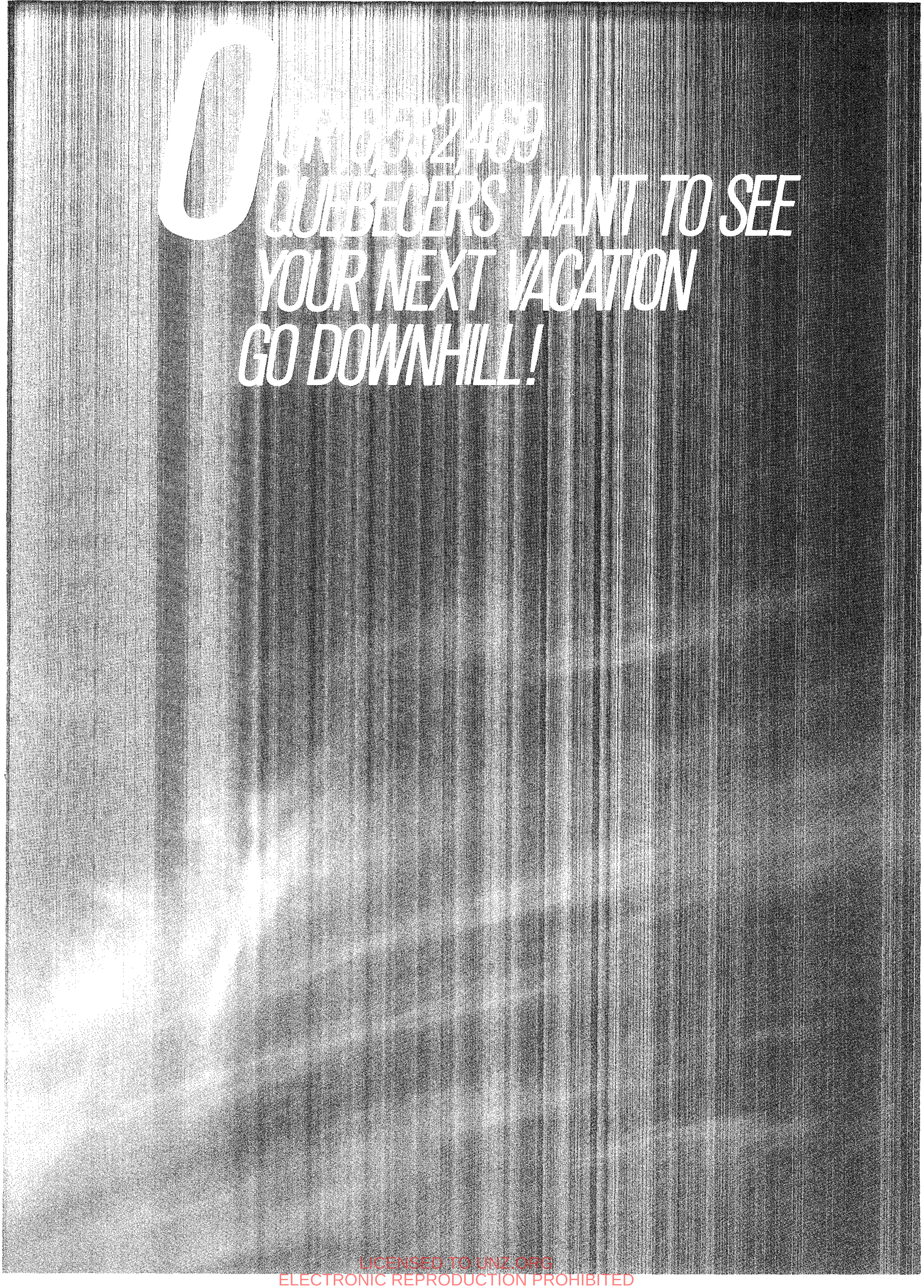
The West

HEAVENLY SKI RESORT
CALIFORNIA/NEVADA

Heavenly has added 100 acres of snowmaking, for a total of 12,800 acres of skiable terrain spread over nine peaks. The resort is five minutes by car from four major casino-resorts in Lake Tahoe. **Vertical:** 3,600 feet. **Skill Levels:** B: 25% I: 50% E: 25%. **Lifts:** Tram, 17 chairs, 4 Pomas, 5 Mighty-Mites. **Lift Pass:** $32. **Snowmaking:** 60%. **Information:** 916-541-1330. **Reservations:** 800-2-HEAVEN.

ASPEN MOUNTAIN
COLORADO

With steep slopes, narrow runs, and no beginners' trails, Aspen is one of the most challenging mountains in the world: Thirty percent of its terrain is reserved for highly advanced skiers. The Men's World Cup races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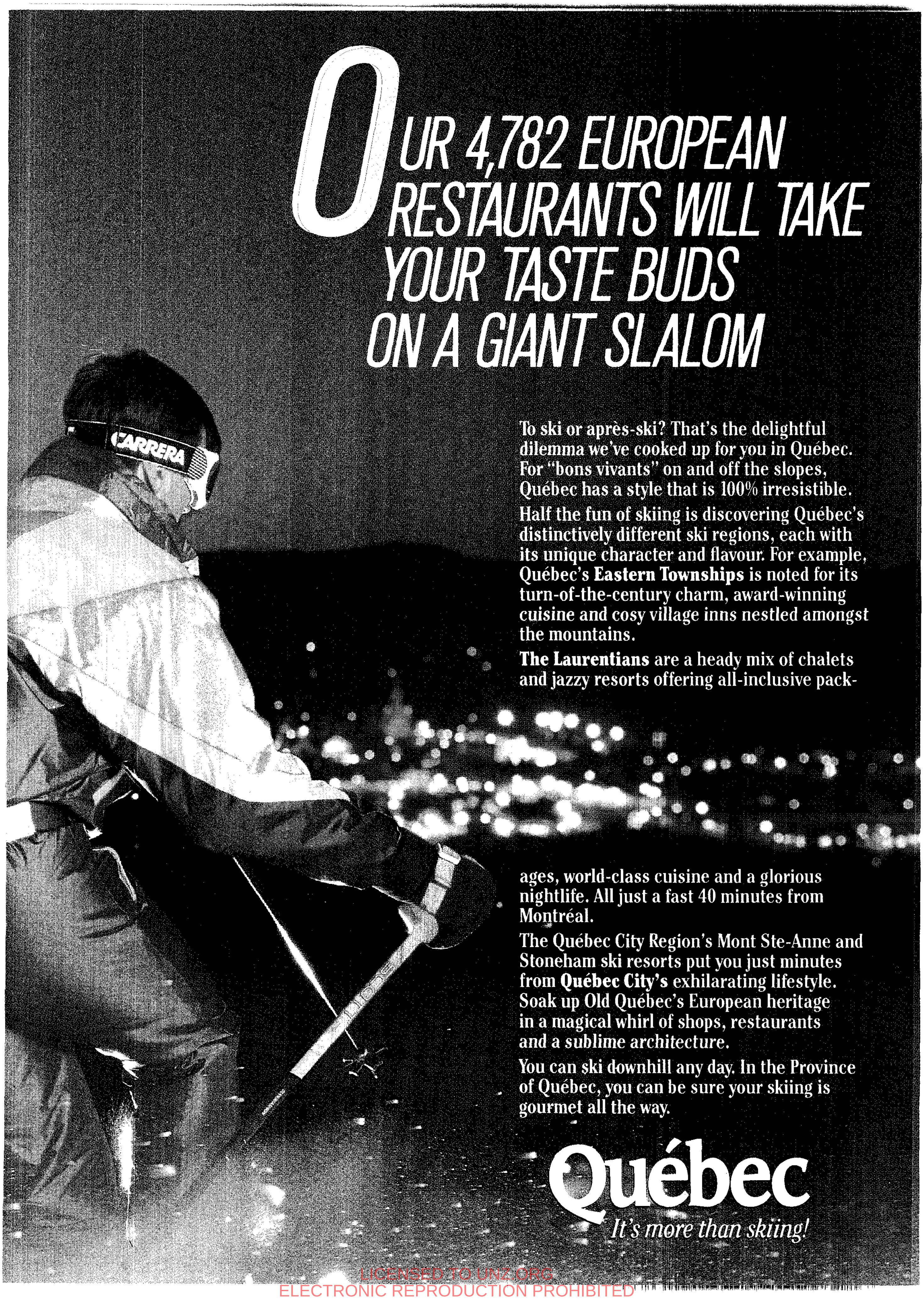

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(from mid-November to mid-April)

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will be held here February 17–19. **Vertical:** 3,267 feet. **Trails:** 75. **Skill Levels:** I: 35% E: 35% EE: 30% **Lifts:** Gondola, 7 chairs. **Lift Pass:** $35. **Snowmaking:** 35%. **Information:** 800-525-6200.

COPPER MOUNTAIN RESORT

COLORADO

This resort is three mountains in one: the skill levels increase from easy on the west face to four expert bowl areas on the summit. The snowboarding program is being expanded this season, with the addition of a 300-foot half-pipe and the Copper Mountain Snowboard Series of races. Snowboard lesssons, clinics, and rentals are available. There is also a $3-million racquet and athletic complex, with pressurized tents. **Vertical:** 2,760 feet. **Trails:** 76. **Skill Levels:** B: 25% I: 40% E: 35%. **X-C:** 16 miles. **Lifts:** 16 chairs, 2 Pomas, 2 Mighty-Mites. **Lift Pass:** $30. **Snowmaking:** 25%. **Information:** 800-458-8386.

TELLURIDE SKI RESORT

COLORADO

The former mining town of Telluride, a Registered National Historic District, is over 100 years old and full of lovely Victorian-style buildings. The ski resort has a new two-and-a-half-mile-long beginners' run, the Galloping Goose, a new nine-mile Nordic Ski Track, and the Nordic Experience Program—three days of instruction, plus rentals, for $90. Snowboarding is also available. **Vertical:** 3,155 feet. **Trails:** 45. **Skill Levels:** B: 24% I: 50% E: 26%. **X-C:** 12 miles. **Lifts:** 9 chairs, 1 Poma. **Lift Pass:** $32. **Snowmaking:** 16%. **Information:** 303-728-4424. **Reservations:** 800-525-3455.

VAIL

COLORADO

Vail's 3,787 acres offer something for everyone. Skiable terrain has been doubled with the addition of four new ski bowls, which allow intermediate skiers to enjoy "the back-bowl-powder experience"—long runs in open terrain. Vail's lovely, Bavarian-style village is reserved for pedestrians only. **Vertical:** 3,200 feet. **Trails:** 120; plus 2,584 acres for intermediate and advanced skiers on the back side of the mountain. **Skill Levels:** B: 32% I: 36% E: 32%. **X-C:** 28 miles. **Lifts:** gondola, 18 chairs, 2 Pomas. **Lift Pass:** $35. **Snowmaking:** 21%. **Information:** 303-476-5601. **Reservations:** 800-525-3875 or 800-525-2257.

DEER VALLEY RESORT

UTAH

Personal valets and gourmet restaurants typify the service and amenities at this tony resort. The slopes are designed for intermediates—with wide, smooth runs cut right down the fall line—and the number of skiers is limited to 3,500 each day. Full- and half-day snowcat touring is available for intermediates and experts who want to get off the beaten track. **Vertical:** 2,200 feet. **Trails:** 44. **Skill Levels:** B: 15% I: 50% E: 35%. **Lifts:** 8 chairs. **Lift Pass:** $35. **Snowmaking:** 9%. **Information:** 801-649-1000. **Reservations:** 800-424-DEER.

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JACKSON HOLE SKI RESORT

WYOMING

Rendezvous Mountain at Jackson Hole has the largest vertical drop in the United States, and according to many skiers, the best powder. For beginning and intermediate skiers unaccustomed to deep powder, there are 22 miles of machine-packed trails. This is real cowboy country: après-ski entertainment features country-and-western music and sleigh rides through the world's largest elk herd. **Vertical:** 4,139 feet. **Trails:** 60. **Skill Levels:** B: 10% I: 40% E: 50%. **X-C:** 9 miles. **Lifts:** Tram, 8 chairs, 1 Poma. **Lift Pass:** $28. **Snowmaking:** 4%. **Information:** 800-443-6931 or 307-733-4005.

QUEBEC PROVINCE

BROMONT

EASTERN TOWNSHIPS

Bromont is celebrating its 25th anniversary with the opening of the 154-room Château Bromont hotel. The mountain features long runs on varied, open terrain, and is good for beginners and intermediates. Night skiing is offered Friday and Saturday until midnight, and until 10:30 P.M. the rest of the week. **Vertical:** 1,328 feet. **Trails:** 24. **Skill Levels:** B: 33% I: 37% E: 30%. **X-C:** 10 miles. **Lifts:** 4 chairs, 2 T-bars, 1 Pony. **Lift Pass:** $21. **Snowmaking:** 80%. **Information:** 514-534-2200.

MONT-SUTTON

EASTERN TOWNSHIPS

The emphasis here is on "glade skiing": Almost half the trails are in the woods, where you don't have to go fast to get a thrill. A wide variety of lodgings is available, from bed-and-breakfasts to châteaux, and there are many ski-week programs offered. Snowboarding is being instituted this year. **Vertical:** 1,509 feet. **Trails:** 51. **Skill Levels:** B: 30% I: 40% E: 30%. **Lifts:** 9 chairs. **Lift Pass:** $23. **Snowmaking:** 60%. **Information:** 514-538-2339. **Reservations:** 514-538-2646.

PARC DU MONT-STE.-ANNE

QUEBEC CITY

This all-season resort is just 30 minutes from Quebec City's downtown area. The mountain is skiable on three sides, and there is skiing until 10:30 P.M. every night. **Vertical:** 2,050 feet. **Trails:** 43. **Skill Levels:** B: 25% I: 38% E: 37%. **X-C:** 112 miles. **Lifts:** Gondola, 7 chairs, 3 T-bars, 3 J-bars. **Lift Pass:** $24. **Snowmaking:** 85%. **Information:** 418-827-4561. **Reservations:** 800-463-1568.

STATION MONT TREMBLANT

LAURENTIANS

This is the highest peak in eastern Canada, and a new, high-speed detachable quad lift reaches the top in nine minutes. Its base hotel has the ambiance of a small French village and can accommodate more than 700 guests. The resort has a highly regarded ski school, offering all-inclusive five-day packages for an average of $435. **Vertical:** 2,131 feet. **Trails:** 33. **Skill Levels:** B: 21% I: 45% E: 34%. **X-C:** 57 miles. **Lifts:** 8 chairs, 1 T-bar, 2 Pomas. **Lift Pass:** $25. **Snowmaking:** 40%. **Information:** 819-425-8711. **Reservations:** 800-567-6761.

GRAY ROCKS

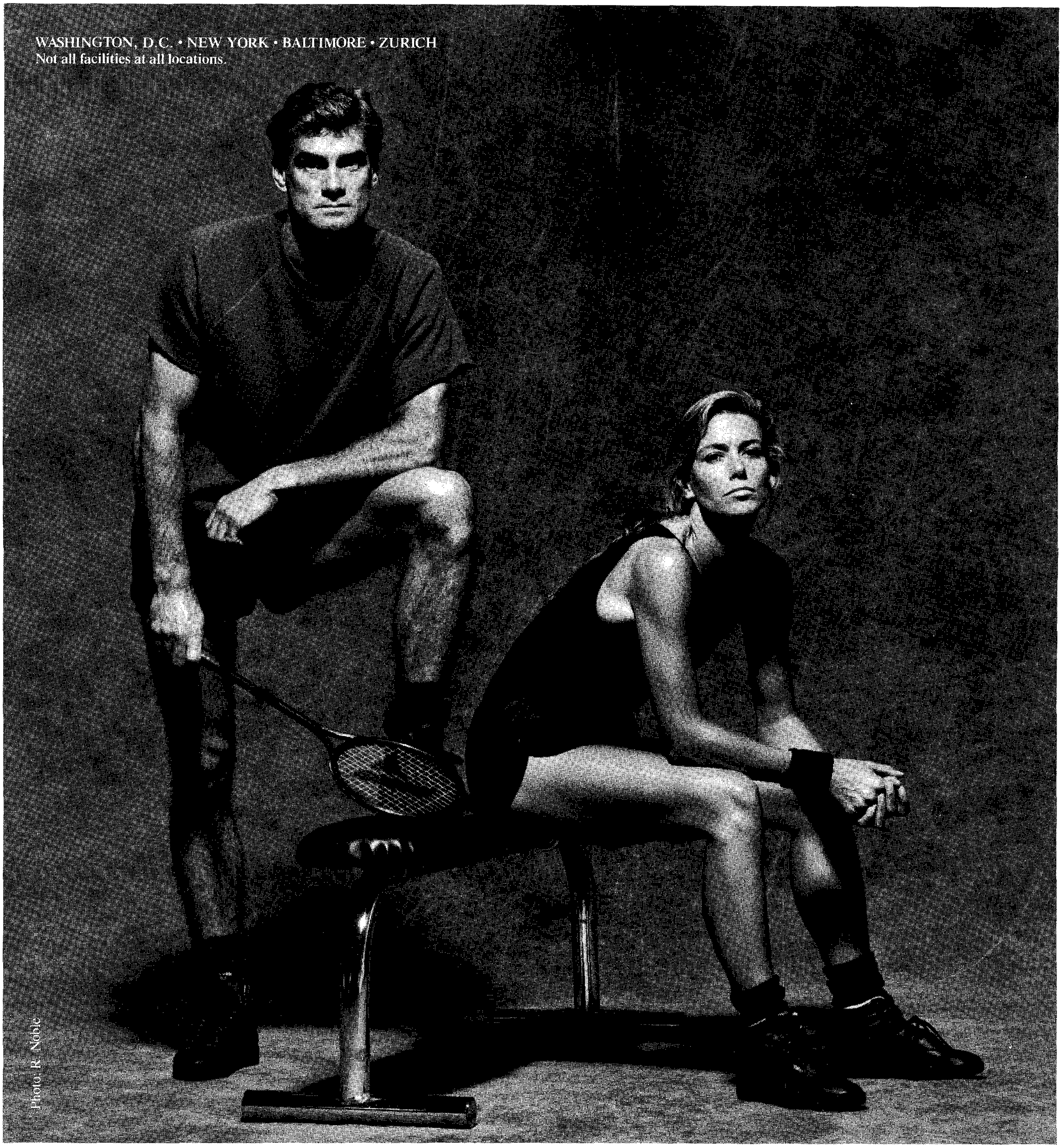
LAURENTIANS

Don't let the vertical fool you: This year, *Ski* magazine called Gray Rocks the number-one ski resort in the East, due in part to its Snow Eagle Ski School. Gray Rocks has been arranging learn-to-ski weeks since 1950, and all-inclusive seven-day packages now run $499–$680. This season there will be 65 classes conducted every day, from early November to mid-May. **Vertical:** 620 feet. **Trails:** 18. **Skill Levels:** B: 33% I: 39% E: 28%. **X-C:** 18 miles. **Lifts:** 3 chairs, 2 T-bars. **Lift Pass:** $16. **Snowmaking:** 90%. **Information:** 819-425-2771.

SKI STONEHAM

QUEBEC CITY

Stoneham is a family-oriented resort, and has won many awards for its service. Both cross-country skiing and snowboarding are available this year for the first time, and there is night skiing from Monday to Saturday until 10 P.M. **Vertical:** 1,380 feet. **Trails:** 25. **Skill Levels:** B: 30% I: 40% E: 30%. **X-C:** 6 miles. **Lifts:** 6 chairs, 2 Pomas, 2 T-bars. **Lift Pass:** $20. **Snowmaking:** 92%. **Information:** 418-848-2411. ●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HEARTY SOUPS

Hot Dishes to Take the Chill Off

By Nao Hauser

The rich aroma of simmering soup always warms a home on a wintery day. Count on soup to draw family into the kitchen, to satisfy dinner-party guests, or simply to provide a hearty welcome home from work. Soup is also the international "convenience food"—the satisfying meal that practically cooks itself.

This selection of soups emphasizes cosmopolitan and contemporary tastes, ranging from the deep woodsiness of the wild mushrooms in Three-Mushroom Barley Soup to the spice bouquet of Brazilian Black Bean Soup. Beet and Beef Borscht proves that peasant food can be elegant. There's a seasonal flavor to the ingredients of Wild Turkey Soup, and a bow to tradition in the Chicken Soup.

All the soups can be made, at least in part, well ahead of serving, and most will keep refrigerated for days or frozen for months. None requires more than a salad, bread, and a piece of fruit to make a meal. And all have been developed to produce servings low in fat. (Butter is called for in some recipes, but no-cholesterol margarine or vegetable oil may be substituted.)

One step common to all the recipes—the slow wilting of onions or leeks with some liquid before other ingredients are added—both maximizes the flavor and helps minimize the fat. If fat is ordinarily used in this step, it can be cut back or omitted; the liquid will suffice to prevent the onions from sticking. Don't allow the onions to brown, but don't try to rush this step, either. The sweetness they slowly release will flavor the dish and make extra salt and fat superfluous.

Ready the rest of the ingredients while the onions are cooking, and you'll find that preparation goes quickly. For convenience, the recipes call for the use of canned broth, which may be salty. People watching their sodium intake can either substitute water for part of the broth, use a low-sodium brand, or, best of all, make a supply of the salt-free Chicken Soup and keep it in the freezer for all broth needs.

The bean soups require one extra step: presoaking the beans. Let them stand overnight with enough water to cover by two or three inches. If you're in a hurry, heat the beans and water to a full boil (either conventionally or in a microwave oven), remove from heat, and let them stand covered for one hour. Drain well and proceed with the recipe.

Use any large pot to simmer these soups, and either a blender or food processor to purée ingredients. If your pot is thin, it's worth buying a heat diffuser—a simple metal plate that fits over a stove burner. This inexpensive device will prevent scorching.

The easiest way to reheat is to microwave individual servings. If you are reheating on a stove, you may need to add water. Either way, you should add liquid when reheating the bean and barley soups, as these will thicken as they stand. To renew flavor when reheating, add some fresh lemon juice, vinegar, or Dijon-style mustard.

BEET AND BEEF BORSCHT

This ruddy soup is as thick as a stew. Serve it with pumpernickel or rye bread and call it a meal. Or, for a more elaborate presentation, float a few cooked potato pirogen in each bowl around a dollop of sour cream and sprinkle lightly with chopped dill. For a dinner party, an apt first course would be a sauté of wild and domestic mushrooms or a spinach-and-mushroom salad with walnut-oil dressing.

When shopping for the soup ingredients, choose beets with the greens attached, if possible, for guaranteed freshness. Chop the greens and add them with the beets for flavor, vitamin A, and iron. The port wine in this recipe enhances color and underscores the sweetness of the beets; be sure to use ruby rather than tawny port.

This soup freezes well; add a little red wine or water when reheating to thin to desired consistency and to prevent scorching.

1 tablespoon butter
2 leeks (about 1 pound), trimmed, split lengthwise, cleaned, sliced
4 cups beef broth
1 beef skirt steak (about 1 pound)
2 pounds beets, ends trimmed, pared
3 medium carrots (about 8 ounces), sliced thin
6 cloves garlic, chopped
1 cup snipped fresh dill
½ teaspoon ground cardamom
1 cup dry red wine
2 cups ruby port wine
2 tablespoons balsamic vinegar
2 tablespoons fresh lemon juice
½ cup sour cream or nonfat yogurt
Dill sprigs (garnish)

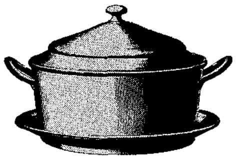
Melt butter in large heavy pot. Add leeks and 1 cup broth. Cook covered over medium heat for 30 minutes.

Preheat large heavy skillet (preferably cast iron, which holds heat well) over high heat until very hot, about 4 minutes. Cut steak in half to fit skillet; place in skillet with fat side down. Cook for about 2 minutes per side, turning once (meat is ready to turn when it moves easily in the pan), until browned on both sides. Remove to plate lined with paper towel. Let stand until cool enough to handle. Trim remaining fat.

Add steak, beets, carrots, garlic, 1 cup dill, cardamom, 1 cup red wine, and the remaining broth to leeks. (Beets should be submerged in liquid; halve or quarter them if necessary.) Heat to simmering; simmer covered until meat is completely tender, about 1 hour and 15 minutes. Remove meat and coarsely shred. Remove beets, let stand to cool slightly, and cut into matchsticks. Reserve meat and beets.

Strain soup, reserving liquid and solids. Purée solids in blender with enough liquid to process. Return liquid to pot; stir in purée, port wine, vinegar, and lemon juice. Boil for 5 minutes. Stir in reserved meat and beets; simmer for 5 minutes. To serve, spoon into bowls. Top with sour cream and dill sprigs.

Makes 6 servings (about 2 quarts).

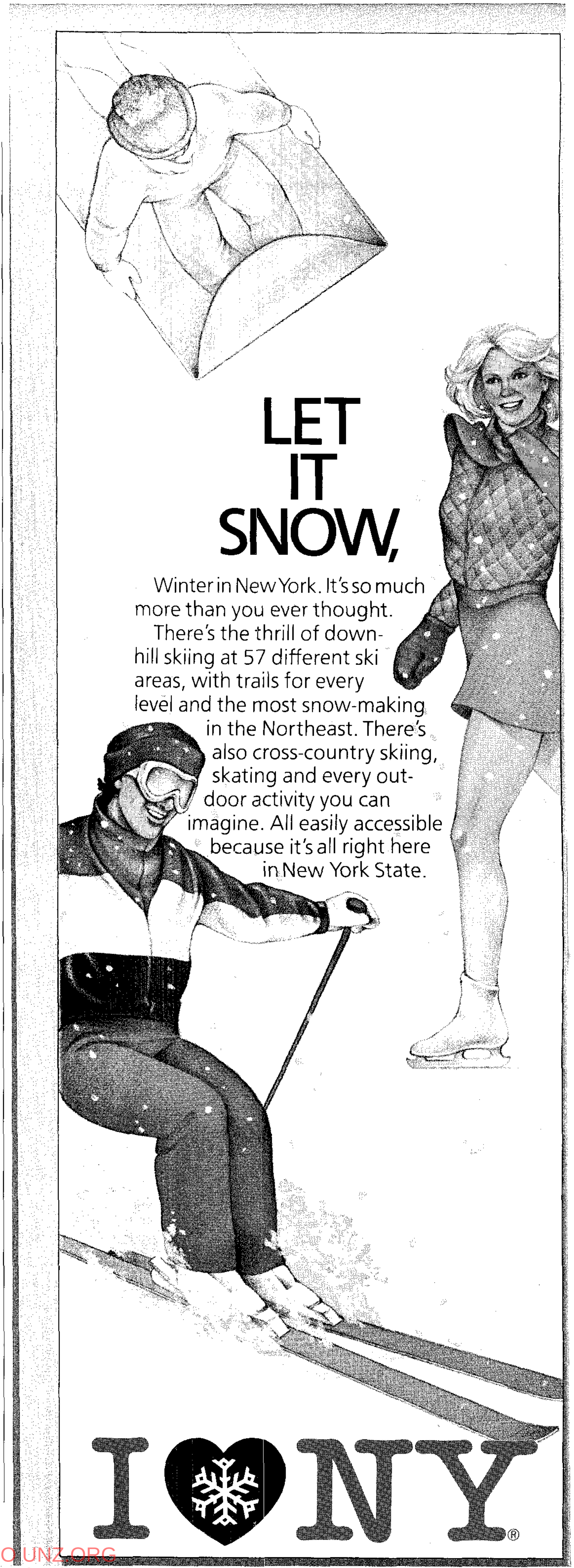


CHICKEN SOUP

This broth has an old-fashioned rich flavor, but the presentation can be as contemporary as you wish. To avoid the tastelessness of traditional soup chicken, the breast pieces are steamed and removed long before the rest of the soup is done. The dark meat simmers a long, long time; in fact, you can leave it on overnight if you put a heat diffuser over the stove burner to ensure a slow, steady simmer without risk of scorching. You can refrigerate the broth for up to three days or freeze it for up to six months. Use it instead of canned broth in other soup recipes for salt-free flavor.

1 pound carrots, cut into 1-inch pieces
1 pound onions, ends trimmed, unpeeled, sliced
4 ribs celery with leaves, cut into 1-inch pieces
1 small bunch dill, coarsely chopped, or 2 tablespoons dried dillweed
4½ quarts water
4 chicken leg quarters (about 4 pounds), loose fat and sac at base of tailbone removed
2 whole chicken breasts (2 to 2½ pounds)
1 large bunch parsley (4 ounces)
Carrot tops, if available

Place carrots, onions, celery, and dill in large (at least 8-quart) pot; add 6 cups of water. Heat to boiling. Arrange chicken over vegetables with breast pieces on top. Reduce heat and simmer covered until breast pieces are cooked through,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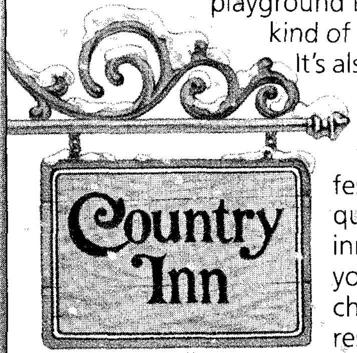

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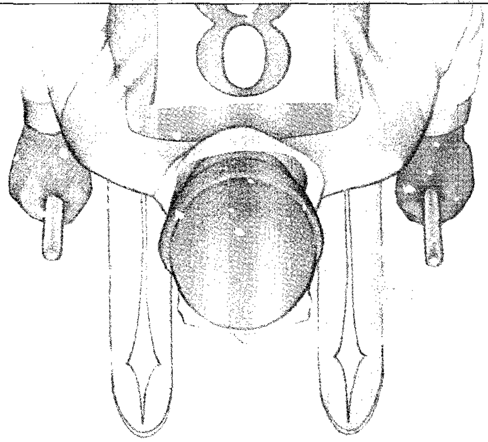

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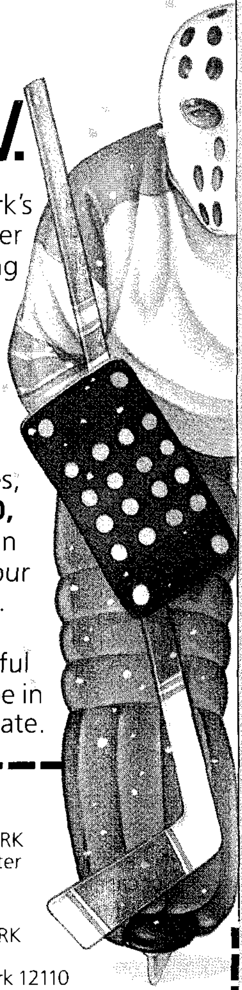

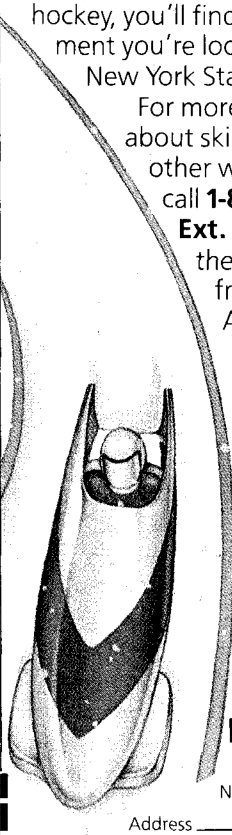

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about 30 minutes. Remove breast pieces; let stand until cool enough to handle. Remove breast meat and discard skin; wrap and refrigerate until needed. Return bones from breast pieces to pot and add remaining water.

Arrange parsley and carrot tops so that surface of water is covered (the greens will trap scum as it rises, making skimming unnecessary). Heat to simmering; simmer gently, uncovered, for 7 to 8 hours, or until liquid is reduced by about 1 inch.

Strain soup through sieve lined with white paper towel. Discard solids. Pour liquid into 4- to 6-quart pot. Boil until reduced by one-fourth to one-third, depending on desired concentration of flavor. Refrigerate until chilled; skim fat from surface. Serve as suggested below.

Makes 6 to 8 servings (about 2 quarts).

To serve as traditional chicken soup: Heat soup to boiling. Add 3 thinly sliced carrots; simmer for 5 to 10 minutes, or until tender. Ladle into bowls; top with thinly sliced reserved breast meat and chopped Italian parsley. If desired, spoon cooked rice, kasha, or very thin egg noodles into bowls before adding soup.

To serve Italian-style: Reserve chicken breast meat for other use. Cook 1 pound agnolotti, tortellini, or capelletti in boiling water until just tender; drain. Ladle hot soup into bowls; float pasta on top and sprinkle with grated Parmesan cheese.

To serve Chinese-style: Season broth to taste with grated fresh ginger, soy sauce, dry sherry, and rice-wine vinegar. Garnish with thinly sliced green onion; the reserved chicken breast meat, thinly sliced, and/or diced tofu; and thinly sliced shiitake mushrooms sautéed in a small amount of sesame oil.

Or serve with the reserved chicken, thinly sliced, and one of these garnishes: Sliced oyster mushrooms sautéed in butter; store-bought small potato pirogen; raw spinach sliced into thin strips; or grated Parmesan cheese.

THREE-MUSHROOM BARLEY SOUP

This hearty soup may be served as a main course or thinned with water and served in smaller portions as a first course. The sautéed shiitake give it an elegant look, and it can be a tasty prelude to roast poultry. Boneless turkey or chicken thighs can be substituted for the ham. In that case, follow the directions for browning given below, but heat a little butter or oil in the pan before adding the meat—and be careful not to overcook. The soup freezes well but gets very thick as the barley absorbs the liquid, so thin with water when reheating.

8 ounces cooked ham,
diced or cut into thin 1½" strips
½ cup white wine
6 cups chicken broth
2 medium onions
(about 8 ounces), minced
4 cloves garlic, minced
12 ounces mushrooms
4 ounces shiitake mushrooms
3 medium carrots
(about 8 ounces), sliced
2 ribs celery, sliced
1 cup uncooked barley
1 cup snipped fresh parsley
1 ounce dried
porcini mushrooms
2 cups skim milk
2 cups water
2 tablespoons butter
Ground black pepper
2 to 4 tablespoons dry sherry
2 tablespoons sherry vinegar
or cider vinegar
½ teaspoon ground allspice
¼ teaspoon ground nutmeg
Chopped parsley (garnish)

Preheat a large heavy pot over medium-high heat for 2 minutes. Add ham; sauté until lightly browned, about 5 minutes. Remove ham and reserve. Pour in wine; cook, scraping bottom, until wine is reduced by half. Reduce heat to medium. Add 1 cup broth, the onions, and garlic; cook covered over medium heat for 30 minutes.

Separate stems and caps of all fresh mushrooms. Mince stems. Slice caps; reserve regular mushroom and shiitake caps separately.

Place minced mushroom stems in pot with reserved ham. Add carrots, celery, barley, 1 cup parsley, and dried mushrooms; pour in remaining broth, the milk, and water. Heat to simmering; reduce heat and simmer covered for 1 hour or until barley is tender. (Milk will bubble up when it comes to a simmer; wipe residue from side of pot.)

Sauté reserved shiitake caps in 1 tablespoon of butter in large skillet over medium-high heat until wilted, 4 to 5 minutes. Remove, sprinkle with pepper, and reserve for garnish. Add remaining butter to skillet; sauté regular mushroom caps until lightly browned, 3 to 4 minutes. Add regular mushrooms and any liquid in pan to soup with the sherry, vinegar, allspice, and nutmeg. Heat to simmering; simmer covered for 15 minutes. Stir well. Ladle into bowls. Garnish with reserved shiitake caps and chopped parsley.

Makes 6 to 8 servings (3 quarts).

BRAZILIAN BLACK BEAN SOUP

Smoked pork, spices, and garnishes of shredded kale and fresh oranges identify this soup as a version of the *feijoada*, Brazil's national dish. It's a good soup for a party, because it takes well to all kinds of garnishes: Set out bowls of shredded Muenster cheese and jicama and chopped red bell pepper, in addition to the kale and oranges. If you have access to a Caribbean grocery, also add a dish of toasted manioc flour, a traditional accompaniment. Then let guests help themselves.

You can cook the beans a day ahead and refrigerate them; then finish making the soup just before serving. The finished soup freezes quite well.

1 pound black beans
10 cardamom pods
1 tablespoon cumin seed
1 pound smoked boneless pork
(smoked pork chops,
Canadian bacon, ham,
or a combination), diced
6 cups water
1 large Spanish onion (1 pound),
chopped
3 medium carrots
(about 8 ounces), sliced
3 ribs celery with leaves, sliced
6 cloves garlic, minced
3 California bay leaves
(or 6 of a milder variety)
1 cinnamon stick, 2 inches long
1 teaspoon ground allspice
1 teaspoon ground ginger
½ teaspoon ground cloves
2 cups beef broth
2 teaspoons ground cumin
1 teaspoon ground coriander
¼ teaspoon chili powder
1 pound boneless pork chops,
fat trimmed, sliced thin
¼ cup red wine
2 cups canned crushed tomatoes
¼ cup dark rum
Juice of 2 limes
4 to 6 cups cooked rice
Shredded kale
Sliced peeled oranges,
cut into segments

Place beans in medium-size bowl; add water to cover by 2 to 3 inches. Let stand 8 hours or overnight; drain.

Remove seeds from cardamom pods. Cook cardamom and cumin seeds in large pot over medium heat, stirring often, until they smell toasted, 3 to 5 minutes. Add smoked pork and increase heat to medium-high. Cook, stirring often, for 5 minutes. Stir in 2 cups of water with the chopped onion; cover and cook over medium heat for 30 minutes.

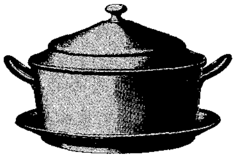
Add carrots, celery, garlic, bay leaves, cinnamon stick, allspice, ginger, cloves, beef broth, remaining 4 cups of water, and the drained beans.

Heat to boiling. Reduce heat and simmer covered until beans are very soft, about 2 hours.

Combine ground cumin, coriander, and chili powder on plate. Toss sliced pork in spices to coat evenly. Let stand for 5 minutes. Preheat large heavy skillet over high heat for 4 minutes. Add half of pork; cook until browned on both sides, 1 to 2 minutes (don't overcook or meat will toughen); remove and reserve. Repeat with remaining pork. Pour wine into skillet; stir to scrape bits from pan. Pour wine over meat.

Remove bay leaves and cinnamon stick from beans. Take out 4 cups of beans with slotted spoon; process in blender with the tomatoes, in two batches, until puréed. Stir purée into soup with the reserved pork, the rum, and lime juice. Heat to boiling; reduce heat and simmer for 5 minutes. Ladle soup into large bowls; add rice to each. Sprinkle kale and oranges on top.

Makes 8 to 10 servings (4 quarts).



WILD TURKEY SOUP

This soup features turkey with wild rice and Wild Turkey bourbon—an all-American trio. The corn and whiskey give it a very rich, sweet taste despite the sparing allotment of cream. The broth can be made in advance and refrigerated for a few days, or frozen (with the turkey kept separate) for months.

3 turkey drumsticks (about 2 pounds), skin removed

3 cups chicken broth

3 cups water

3 small carrots (about 6 ounces), sliced

2 medium onions (about 8 ounces), unpeeled, ends trimmed, halved lengthwise, sliced

2 ribs celery with leaves, sliced

1 cup (packed) parsley or carrot tops, torn into pieces

2 California bay leaves (or 5 of a milder variety)

½ cup half-and-half

½ cup lowfat milk

1 large red bell pepper (about 8 ounces), diced, or 3 small carrots, sliced thin

1 package (10 ounces) frozen cut corn, partially thawed

1 package (10 ounces) frozen small peas, partially thawed

¼ cup Wild Turkey bourbon whiskey

2 tablespoons fresh lemon juice

¼ teaspoon ground nutmeg

Ground white pepper

3 cups cooked wild rice (4 ounces uncooked)

½ cup toasted chopped pecans (garnish)

½ cup chopped parsley (garnish)

Place turkey, broth, water, onions, 3 carrots, celery, 1 cup parsley or carrot tops, and the bay leaves in a large pot. Heat to boiling. Reduce heat; simmer covered for 1 hour. Remove turkey and let stand until cool enough to handle. Remove meat from bones, dice, and reserve. Strain broth and return to pot; discard solids.

Heat broth with half-and-half and milk to simmering; simmer uncovered for 10 minutes. Add bell pepper or 3 carrots, corn, and peas. Heat to simmering; simmer for 5 minutes. Add Wild Turkey, lemon juice, nutmeg, and reserved turkey. Simmer for 10 minutes, stirring well with a whisk several times. Add white pepper to taste.

Spoon ½ cup wild rice into each soup bowl. Ladle soup over. Garnish with pecans and chopped parsley.

Makes 6 servings (about 1½ cups each). ●

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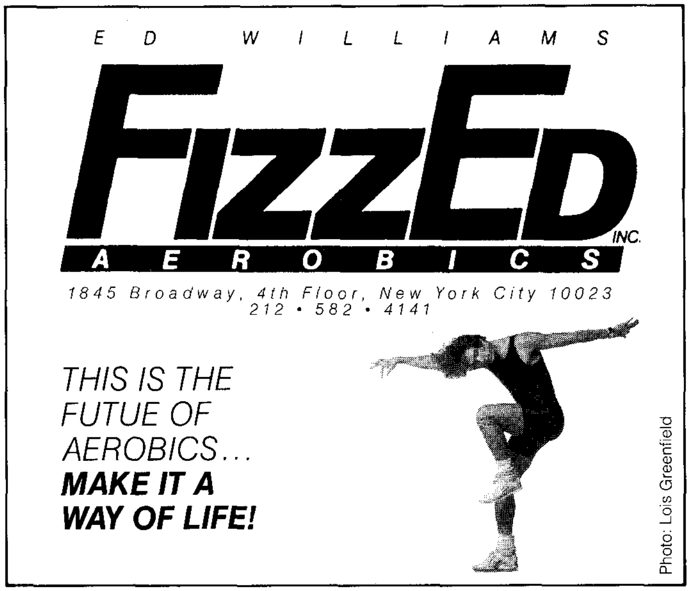

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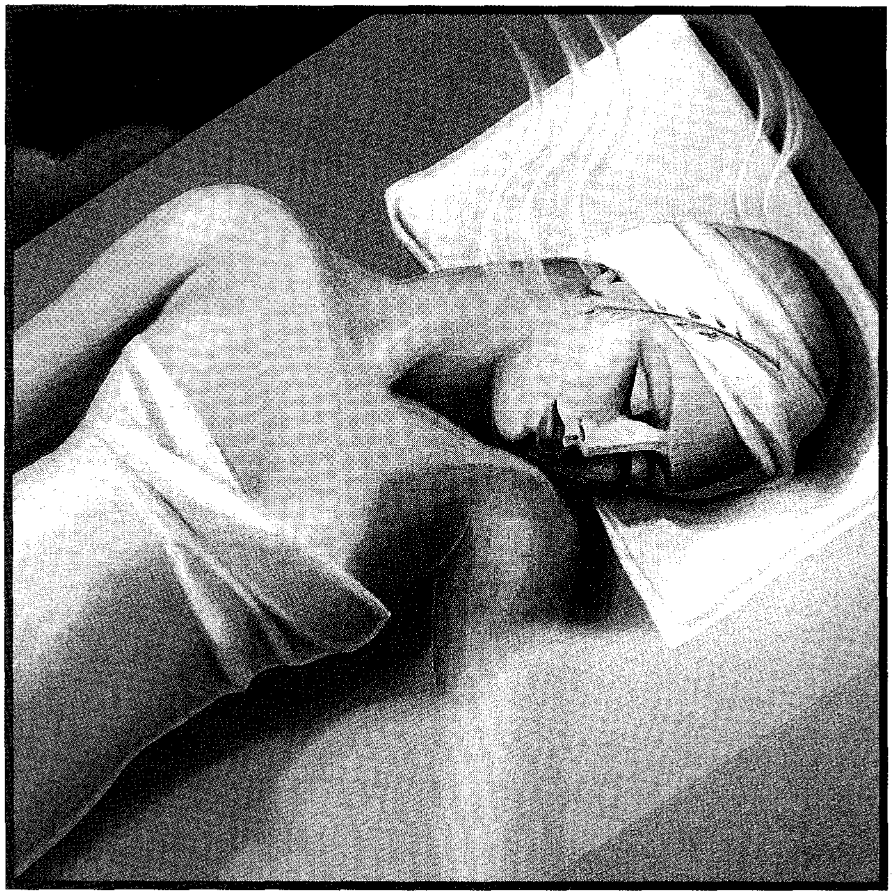


Where to Unwind or Spring Into Action

BY MAXINE LIPNER

Imagine a solid week of being pampered. Seven days of massages, manicures, and long soaks in the Jacuzzi, at a place where you can focus all your energy on yourself. Indulgent perhaps, but what a way to lift the winter blues and get in shape for spring.

Such is a spa vacation—a chance to recharge and gain perspective. Still, many who are interested in visiting a spa have a more specific goal in mind: trimming off pounds. And where better to do that than in a stimulating environment, with all the guidance you'll need?

The longtime image of the rich, overweight spa goer is passé: "About 40 percent of the people at our spa are men, many of whom are taking time in conjunction with business trips to de-stress," observes Joan Hudson, spa director at the Doral Saturnia in Florida.

It's important to consider your reasons for going to a spa before you choose one. "Ask yourself what it is you hope to accomplish, and then find the best place for you to go," advises Mel Zuckerman, the founder of Canyon Ranch in Arizona. Don't make the mistake of assuming that your expectations are going to be met everywhere, he warns, because they won't be.

Do you want a spa that's going to leave you looking fabulous? Or one where you'll end up feeling that way? Are you interested in Jazzercise, hydroaerobics, and other body-slimming activities? Or are stress-reducing exercises such as biofeedback, yoga, and meditation more important to you? Also, determine where you want to be. Are you set on a warm-weather vacation? A European excursion? Or a quick getaway near the city?

Keep in mind that European spas are different than those in America. For one thing, they're more medically oriented. The thermal waters at these spas, which guests "take" both internally and externally, are reputed to alleviate everything from rheumatism to digestive difficulties.

The pace is also distinct. "European spas are more laid-back, in the sense that they focus less on fitness," says the Doral Saturnia's Hudson. "They're for those who want to reflect and stop their world, whereas the American spa has a more active program to get rid of stress."

Of course, there are leisurely American spas as well. With Back in Shape Traveling Spa Week (212-245-9131), which arranges week-long trips to the Caribbean during winter months, guests get to sample the local flavor in addition to partaking in more usual spa activities.

"In St. Thomas, we do things like go on a sunset sail, snorkel at Sapphire Beach, take a ferry ride to St. John's national park, and dine on the island cuisine," says Marjorie Jaffe, who runs the trips through her New York City–based exercise studio. Facialists and masseuses from New York attend, and local masseuses and herbologists add their expertise. After morning exercise and beauty treatments, there's still time for optional activities.

Mountain Spa Trek (212-517-6607) arranges traveling spa packages in Utah, Montana, and the Caribbean for those who like the great outdoors—but don't particularly relish roughing it. The day starts with t'ai chi and yoga classes. Participants then hike twelve to fifteen miles and, depending on the location, learn fly-fishing or windsurfing.

In the evenings, hikers return to luxurious estates or villas where they relax in Jacuzzis, receive their daily massage, and dine on the healthful gourmet food prepared by Mountain Spa Trek's private chef. The trips last one week; most have no more than ten guests and cost $1,200, which includes everything except airfare.

How should you prepare for a spa vacation? If weight loss is your goal, keep track of your diet in a written diary for a few weeks beforehand, to make it easier for the spa nutritionist to pinpoint any trouble spots. Secondly, be sure to exercise—if only moderately. A brisk walk each day will help you gear up to meet the challenge of a spa's three or more daily stretching, strengthening, and aerobics classes.

Finally, consult the spa to find out what you'll need to pack. The one you choose may supply everything from workout wear to bedroom slippers, or may expect you to bring your own gear. Also, ask about the dress code. At some retreats, caftans and sweats are acceptable at dinner, while at others such attire is forbidden. One thing you're likely to need wherever you go is good footwear—shoes for walking, jogging, and aerobics.

A typical day at a spa begins at about 7:30 A.M. with an hour-long hike through the nearby mountains, along the beach, or just around the grounds. Then it's off to breakfast for juice, fruit, a bran muffin, and whatever else you're willing to work off. This is followed by a one-hour stretch class to warm up the muscles.

Next comes aerobics, toning, or water exercise, guided by ever-watchful instructors. Then, after a juice or broth break, there is an individual beauty treatment such as a facial, herbal wrap, or loofah scrub. In the loofah scrub, a sponge is used with sea salt and water to exfoliate dead skin cells. An herbal wrap involves the swathing of the body in linens steamed in herbal solutions.

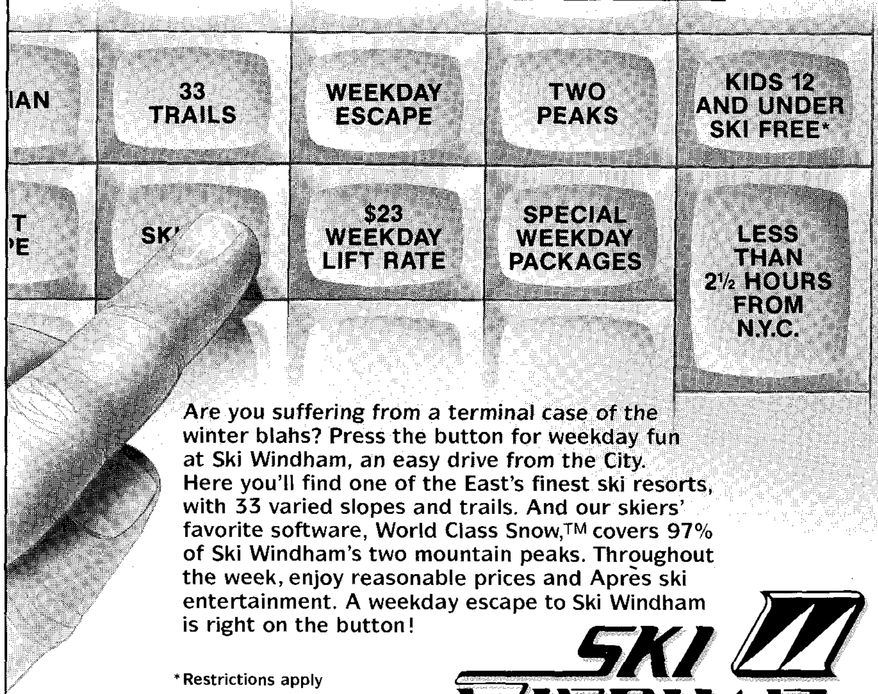
You may wind up the morning with an invigorating dip into a plunge pool or by dousing yourself under a Swiss needle shower, in which multiple fluctuating jets of water hit your body from all sides.

During the two-hour lunch break, you might just want to relax at poolside. Then begin the afternoon with another exercise class, followed by a soothing massage to work the kinks out: Swedish (deep muscle), shiatsu (focusing on pressure points), or aromatherapy (rubdown with scented oils). Another individualized beauty treatment may round out the day.

An unusual vacation? Perhaps. But also a revitalizing one—and one that's gaining in popularity. "If spa vacations continue to be delivered with a great deal of integrity, they could be the significant destination choice in the '90s," observes Canyon Ranch's Zuckerman.

Use the following directory to locate the spa that will best meet your needs. You'll find information on the length and cost of a typical session (all rates are subject to change), as well as on the facilities, programs, and services available. Further information, and reservations for many of the spas, may be obtained through Spa-Finders Travel Arrangements (212-475-1000).

Push the Right Buttons!



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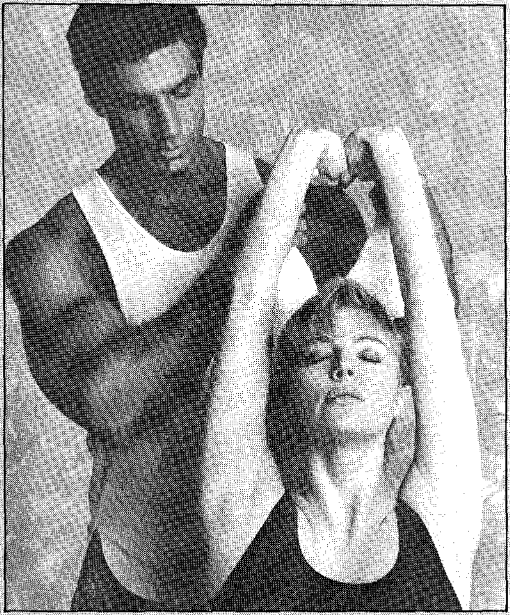

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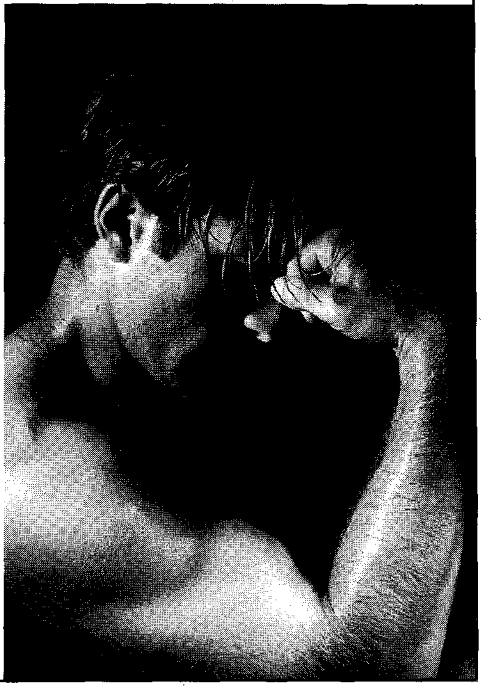

SPA DIRECTORY

ARIZONA

CANYON RANCH

Tucked into the foothills of the Santa Catalina Mountains, Canyon Ranch offers hypnotherapy, stress management, food-habit management, life-style change, natural-healing alternatives, and a stop-smoking program. The 250 guests stay either at the modern but modest adobe guest cottages with private baths or in luxury casitas and haciendas complete with kitchens. **Sessions:** $1,910–$2,330 for 7 nights. **Sports Facilities:** 3 racquetball courts, squash court, 8 tennis courts, 4 swimming pools, bicycles. **Fitness Facilities:** 30 different indoor and outdoor coed fitness classes, 6 gyms, aerobic- and strength-training room, one-mile exercise course with 12 exercise stations, and separate men's and women's spas including steam room, sauna, inhalation room with eucalyptus-scented air, 2 Jacuzzis, and cold dip. **Beauty Services:** Full-service hair salon, skincare salon, pearl body polish (body is buffed with cream containing crushed pearls), facials, massages, makeup consultation, waxing services. **Address:** 8600 East Rockcliff Road, Tucson, Arizona 85715. **Information:** 800-742-9000.

MAINE CHANCE

At Elizabeth Arden's Maine Chance spa for women, the emphasis is on consummate beauty care. Each day, following breakfast in bed and then exercise, guests clad in blue tank suits and pink robes receive face treatments, attend lectures on skincare and makeup, and enjoy massages. **Sessions:** $2,550–$3,100 for 7 days. **Sports Facilities:** 1 indoor and 3 outdoor swimming pools, tennis court, bicycles. **Fitness Facilities:** 4 exercise rooms, 5 different exercise classes, 6 steam cabinets, 6 paraffin-wax beds, Scotch-hose water massage, 2 whirlpools, sauna. **Beauty Services:** Full-service salon, makeup classes, facials, paraffin-wax treatments, massages, scalp treatments, manicures, pedicures, heat treatments. **Address:** 5830 East Jean Avenue, Phoenix, Arizona 85018. **Information:** 602-947-6365.

CALIFORNIA

CAL-A-VIE

One of the newest spas around, Cal-a-Vie welcomes a select group of no more than 24 guests at a time, allowing for plenty of individual attention. Visitors at this 125-acre spa 40 minutes by car from San Diego are treated to an array of European-style body-care treatments, including body-glo aromatherapy and thalassotherapy (a detoxifying seaweed wrap). Guests stay in individual cottages with down comforters, antique-style desks, and views of the Vista foothills. **Sessions:** $3,000 for 7 days. **Sports Facilities:** Swimming pool, tennis court, 18-hole championship golf course, hiking trails. **Fitness Facilities:** 2 gyms, Jacuzzi, dry sauna, wet sauna, weight room. **Beauty Services:** Full-service salon, makeup consultation, hydrotherapy, body-glo aromatherapy, thalassotherapy, facials, hair and scalp treatments, hand and foot treatments. **Address:** 2249 Somerset Road, Vista, California 92084. **Information:** 619-945-2055.

GOLDEN DOOR
With secluded meditation gardens, stone walkways, a fan-shaped whirlpool, and decorative Oriental silk screens throughout, the Golden Door—one of the first spas in the country—reflects the Japanese aesthetic. The 36 guests at the 45,000-square-foot facility stay in private accommodations featuring tokonoma (a decorative shrine with fresh flower arrangements on a raised platform), jalousie windows, and shoji screens. **Sessions:** $3,500 for 7 days. **Sports Facilities:** 2 swimming pools and 2 tennis courts. **Fitness Facilities:** 3 gyms, weight room, t'ai chi pavilion, 30 different exercise classes, steam room, sauna, Swiss showers, hot tub. **Beauty Services:** Full-service hair salon, aromatherapy, reflexology (deep-relaxation foot massage), scalp treatments, paraffin-wax treatments, facials, deep-cleansing masks, herbal wraps. **Address:** P.O. Box 1567, Escondido, California 92025. **Information:** 619-744-5777.

LA COSTA HOTEL AND SPA
The variety of vacation alternatives here ranges from the original spa program (in which guests get facials, herbal wraps, and loofah salt-glo scrubs) to the Life-Fitness program (in which stressed-out corporate executives get expert health and nutritional advice from the doctor, life-style counselor, nutritionist, and exercise physiologist who staff the program). The 400-acre resort offers 478 luxurious rooms, suites, and executive homes adjacent to the golf courses, the racquet club, or the spa, depending on the guest's preference. **Sessions:** $2,380–$3,220 for 7-night Life-Fitness program. $2,170–$3,010 for 7-night spa program. **Sports Facilities:** 23 tennis courts, 2 championship 18-hole golf courses, 5 swimming pools, a jogging trail, rental bicycles. **Fitness Facilities:** Nutrition center, medical and

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CONNECTICUT

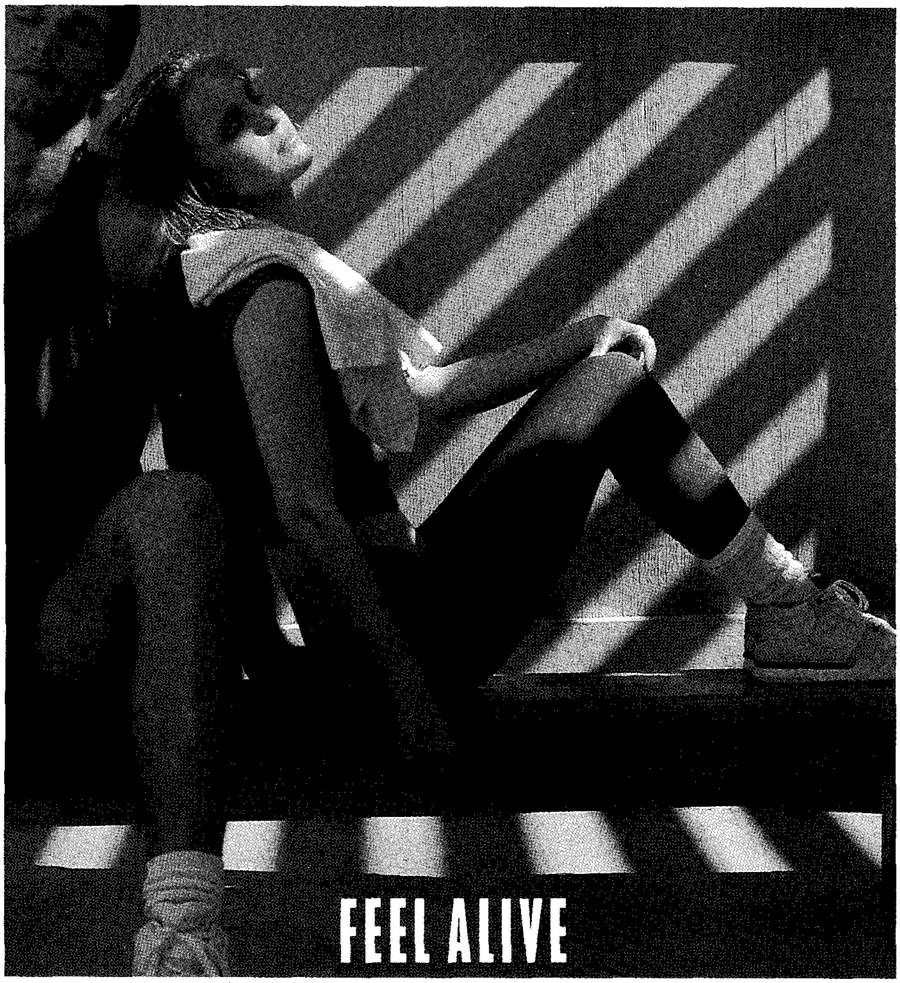
NORWICH INN & SPA

The Norwich Inn has been a favorite of the socially prominent since the 1930s. The spa itself, opened in January 1987 by Edward J. Safdie (who also owns the Greenhouse Spa in Texas and the California Terrace and Spa in Monaco), may be one of the East Coast's finest. Each of the 65 rooms at the country inn is individually decorated and many feature chintz-upholstered sofas and four-poster beds. **Sessions:** $1,262–$1,900 for 5 days. **Sports Facilities:** 2 tennis courts, 18-hole golf course, indoor swimming pool. **Fitness Facilities:** Weight room, steam room, 2 saunas, 2 whirlpools. **Beauty Services:** Skin salon, beauty-treatment room, aromatherapy, body scrub, deep-cleansing facial, acupressure, foot treatment, massages, hydrotherapy, makeup consultation, mineral bath, paraffin hand treatment, thalassotherapy, waxing. **Address:** 607 West Thames Street, Route 32, Norwich, Connecticut 06360. **Information:** 800-892-5692.

FLORIDA

BONAVENTURE RESORT & SPA

This resort is the retreat of celebrities such as Bill Cosby and Zsa Zsa Gabor. The 43,000-square-foot spa is also reputed to be one of the largest in the country; its gymnasiums are fitted with Keiser equipment, exercise pools, aerobic-dance studios, and more. Spa goers stay at the deluxe 504-room hotel overlooking tropical landscaping and the nearby lake. **Sessions:** $1,795–$2,250 for 7 days. **Sports Facilities:** 3 swimming pools, equestrian center, 24 tennis courts, 5 racquetball courts, squash court, 2 18-hole championship golf courses, bicycle, sailboat, canoe, and paddleboat rentals. **Fitness Facilities:** 22 different fitness classes each week, medical screenings, 2 gyms, men's and women's spas with whirlpools, massage rooms, hot and cold plunge pools, Swiss needle showers, steam rooms, saunas. **Beauty Services:** Men's and women's full-service salons, aromatherapy, Swedish and shiatsu massages, thermal back treatment, loofah body treatment, herbal wraps, Kerstin facials, scalp massage, manicure, pedicure, makeup lesson. **Address:** 250 Racquet Club Road,



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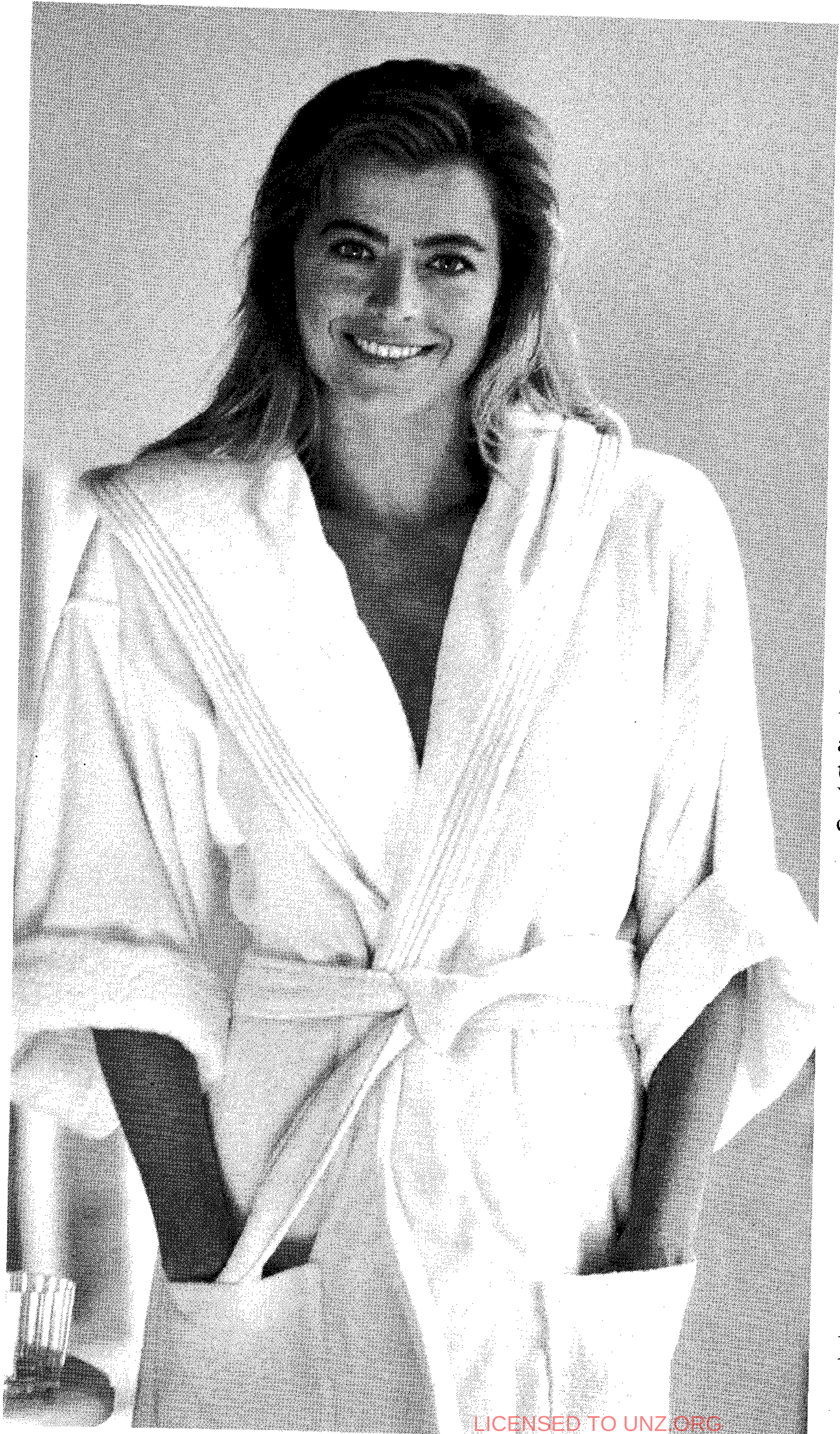

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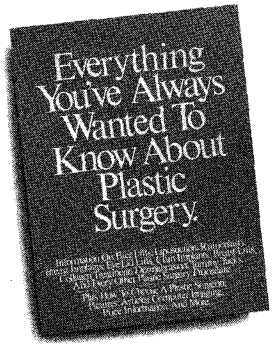

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Movies/David Denby

THERE'S A GIRL IN MY GAZPACHO

"...In *Women on the Verge of a Nervous Breakdown,* a brilliantly funny movie, Pedro Almodóvar is on top of his material..."

IN **Women on the Verge of a Nervous Breakdown,** Pedro Almodóvar—the bad boy of post-Franco cinema—has made a hilarious and often touching gloss on Spanish romantic fatalism. Almodóvar's subject is contemporary woman as victim and avenger, and his movie is both a farce and a fairy tale, complete with crazy coincidences and a pitcher of spiked gazpacho that becomes nothing less than a magic potion. What holds the whirring, satirical elements together is the constancy of men's betrayal of women—and women's victory over their grief. Brilliantly funny and completely assured, the picture is a special triumph for a writer-director who earlier had seemed helplessly in the grip of the kind of obsessional material he's now parodying.

The movie is a sensual and glittering celebration of women. In the titles sequence, Almodóvar quickly immerses us in a perfumy, super-feminine milieu—the cutout photographs of lips, flowers, and bejeweled hands gathered around the titles look like *Vogue*-magazine graphics rearranged by a Surrealist. The beauty-shop atmosphere is offered not as a put-down of vanity but as a celebration of vanity's strength. The women in this movie keep themselves up—primping is important to their morale.

They need bolstering; they've been driven mad by men, most of them by one man, or, more precisely, one male *voice*—the guttural yet cultivated tones of Iván (Fernando Guillén), a 50ish minor actor who can knock women dead merely by intoning the words "I love you" in a TV ad. Iván, the epitome of suave Latin worthlessness, hardly appears in the movie, but his voice is everywhere, offering romance, promise, satisfaction. This, Almodóvar says, is what Spanish machismo has come to—testosterone concentrated into pure illusion. Iván does commercials and also voice-overs, and in the film's most erotic image, his lips lean toward a microphone as he growls a perfervid declaration. He gives good mike.

His voice also turns up on the answering machine of Pepa (Carmen Maura), the woman he has been living with for years. He ends the affair, demanding that she pack his bag. Desolated, Pepa leaves messages for him all over Madrid and awaits his call. Almodóvar has said that the movie originated as an attempt to adapt Jean Cocteau's monologue drama, *The Human Voice,* in which a woman rejected by her lover begs, pleads, hangs on—all on the telephone. In this revisionist, slapstick version, the heroine, enraged, pitches the telephone and then the answering machine out the window and charges all over town in pursuit of her man. The telephone is Iván's province, confrontation Pepa's. By the end of the movie, she doesn't even want the lout back; she merely wants to say good-bye to his face, so she won't be dominated by his bodiless, throaty crooning.

TOO CLOSE FOR COMFORT: *Carmen Maura and Antonio Banderas.*

The great Carmen Maura has appeared in most of Almodóvar's films; those who have never seen her before are in for a treat. Maura has large brown eyes topped by dark eyebrows, and a long face that can look drawn, even tragic, when it falls; her mouth alternates between a flickering disgust and a smile as suddenly radiant as Jeanne Moreau's. In this movie she's a very hot number, agitated, impatient, scrambling from place to place in high heels and tight tube skirt, her rump and high breasts thrust out like the masts and spars of some perilously balanced ship. In full flight, she's amazing. A beautiful woman who looks haggard from living hard, she's funny in an immediately sexual way that no American or English actress could approach. The sexual temperament dominates, right on the surface, determining her moods, her anger—everything.

"I'm sick of being good," Pepa says as she dumps sleeping pills into her homemade gazpacho, preparing a trap for Iván. Later, lighting a cigarette, she sets her bed aflame by accident. Rapturous harp glissandos from Rimsky-Korsakov appear on the soundtrack; Pepa, staring into the flames, deeply thrilled, dreams of a fiery apocalypse. Then she snaps out of it, throws the cigarette into the fire, and goes for the hose. Almodóvar has made a comic spectacle out of this tempestuous woman, but it's essential to the balance of the movie that Pepa, however wild, is also entirely sane, a woman who knows that her lover is a bum and that her adoration of him is ridiculous. She's a three-dimensional character who grounds the more bizarre comic moments in common sense—perhaps the most lovable movie heroine in years.

In the beginning of *Women,* Almodóvar jumps brazenly from one thing to another, and the movie has a jagged, unsettled rhythm, with sudden shifts of location and startling close-ups. Then he settles into Pepa's brightly lit stage-set

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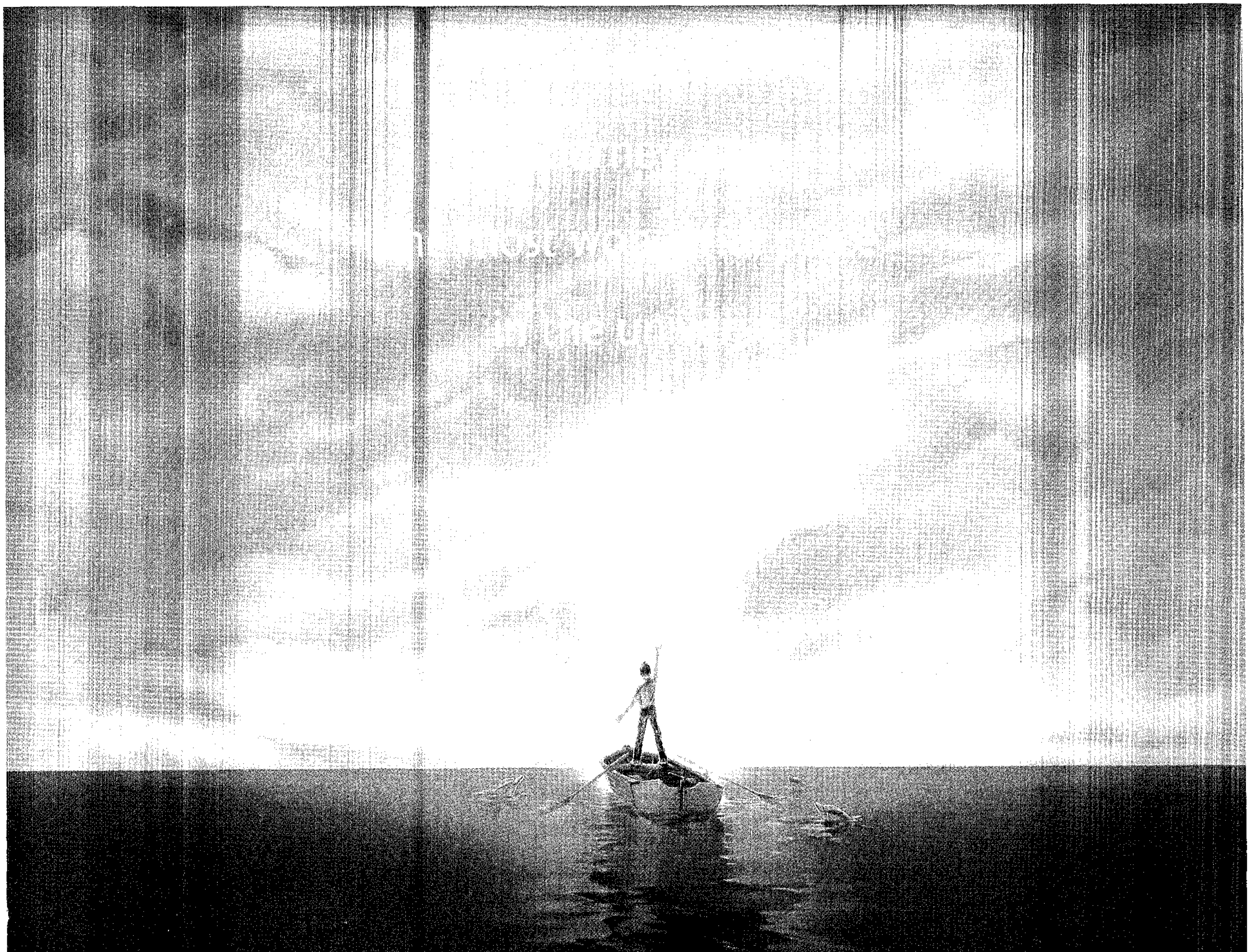
apartment, with its obviously fake "view" of Madrid beyond the terrace. As people of all shapes and sizes begin to show up, there's a touch of thirties-Hollywood comedy in the frantic pace and heaped absurdities. But the exoticism of the women in the movie is something we've never seen before. Almodóvar shows an affection for them that goes way beyond the ritual "respect" given women in our own starchy post-feminist culture. He doesn't take the proper "line"; he merely loves women.

First there's Pepa's pal Candela (María Barranco), very tall yet swanlike and delicate, with a long neck, a dolorous smile, and earrings in the form of tiny espresso-makers that dangle and shake as she unfolds her tale of woe. The weepy Candela shacked up with a Shiite terrorist who used her apartment as a meeting place for his co-conspirators, and now she's afraid she'll be arrested as an accessory. A long-stalked passionflower trembling in the wind—the slightest frown makes the tears flow—Candela falls for men the way a child settles into a down quilt.

She is matched in height by the extraordinary Marisa (Rossy de Palma), who shows up with Iván's twenty-year-old son Carlos (Antonio Banderas) in tow. Haughty-looking in red, with jet-black hair, Marisa has a nose that comes out of her forehead and proceeds alarmingly down the entire length of her face (Picasso, it turns out, did not exaggerate the angularity of Spanish women). And yet this hatchet-faced harpy is sensual, even beautiful—all the women are. However formidable, they need men, which makes them both funny and vulnerable. Marisa, when she first appears, is furiously possessive of Carlos, a sweet, darkly handsome boy who drifts into a clinch with any woman around (he's truly his father's son). But then Marisa, swallowing some of the drugged gazpacho, falls asleep and has a happy erotic dream, capped by her first orgasm. When she awakes, transformed by the potion, she's a nicer person. Sex in Almodóvar's movies is always a mess, but it's both dream and reality, all-encompassing, inescapable. And like many movie directors before him, Almodóvar sees women as closer to their emotions than men, more exposed, willing to be undignified in the pursuit of love.

Almodóvar, 37, has worked as a rock singer, cartoonist, novelist, and pornographer, and he draws on all these skills when he makes movies. He also draws on the comic advantages of gay sensibility—life as passion, as color, as outrage and scandal, and as fun. In his best moments, he raises the absurdity of passion to giddy comedy; at the same time, he's probably unique among satirists in working with a rich emotional and sensuous palette. But there's a danger inherent in



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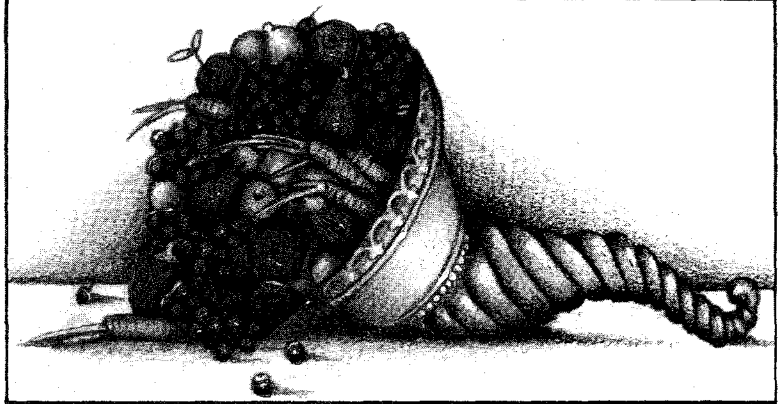

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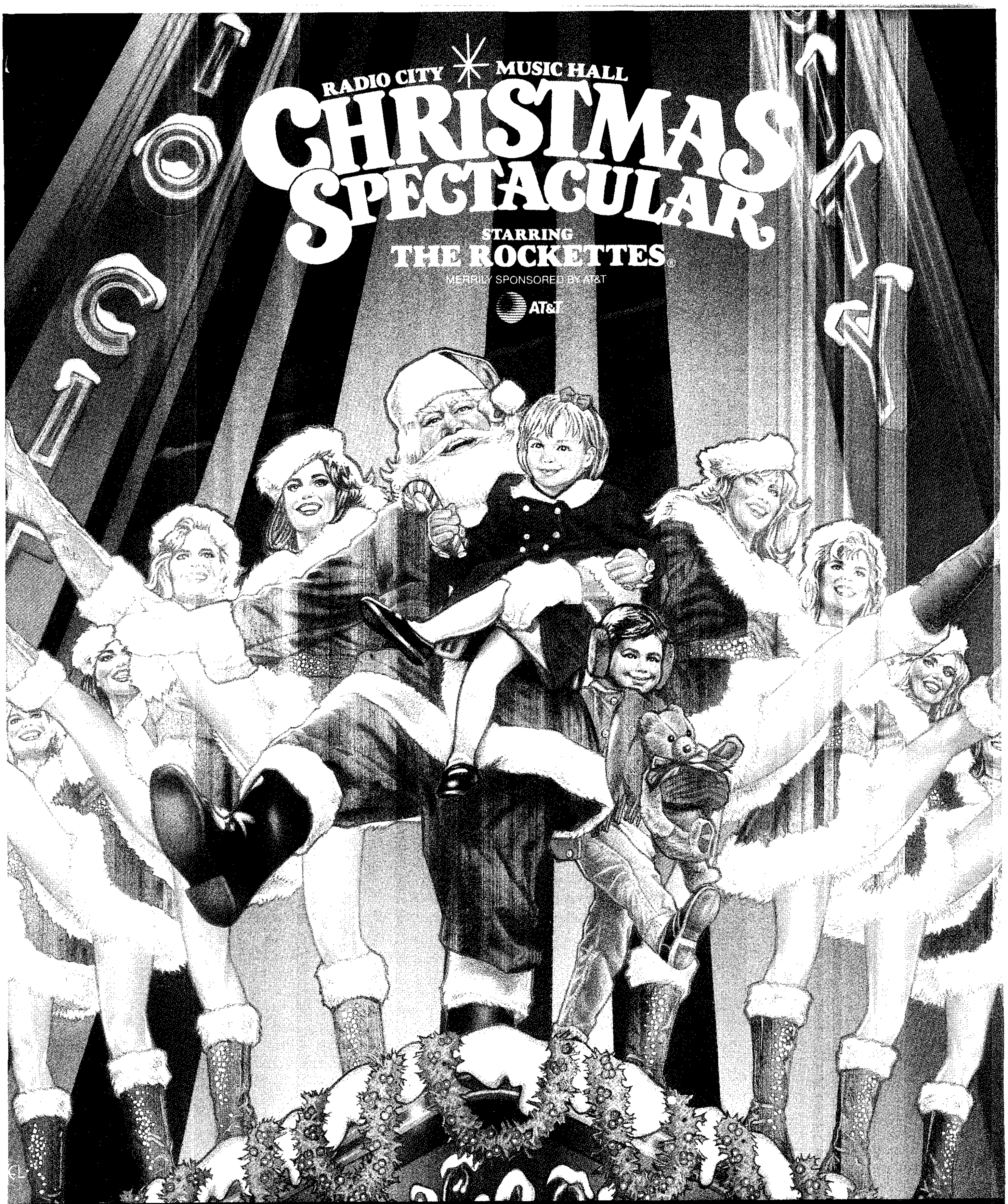
such a risk-taking, unstable temperament—that it can turn overripe and just plain silly, collapsing into kitsch.

The first of Almodóvar's movies shown here, *What Have I Done to Deserve This?* (1985), joined social protest to prankish, vulgar jokes. Carmen Maura, playing the ultimate put-upon housewife, managed a nightmarish family, popping NoDoz all day long to avoid falling into a sink of dirty dishes. An exasperated victim of male vanity and incompetence, she couldn't even get decently laid. The comedy of squalor, wild but utterly deadpan, was leavened by magical happenings and casual dirty jokes. It was a cruddy-looking, poorly lit movie, but it was tightly organized and made wonderful sense.

In *Matador* (1986), which followed, the cinematography had turned sumptuous and beautiful; Almodóvar had mastered more than enough technique to pull off a stunning erotic fantasia near the beginning of the movie, in which a beautiful, predatory woman, undraping herself with a queenly flourish, climbed atop a naked man she had picked up on the street and stuck a jeweled hairpin into his back at the moment of orgasm. But *Matador* never lived up to its thrilling early promise. The movie was mostly about the murderess and a death-obsessed ex-matador, circling each other until they fell into a final, fatal embrace, and it was elaborately stupid and leaden in the way of decades of terrible art films—only the willfully naïve thought it funny. And *Law of Desire* (1986), the next movie, was also funny only in its opening scenes, which offered a fast, satirical look at the overheated life of a director of swank porno movies. Explicitly homoerotic, *Law of Desire* quickly gave way to turgid romantic obsession; Almodóvar piled up a junk heap of lurid excess, including incest, transsexualism, suicide, and a baffling flaming finale. If not for the richness of the color and the acting of Carmen Maura, who brought three or four scenes garishly to life, the movie would have been a pretentious dud.

Matador began with a scene of a man masturbating while watching violent movie images; *Law of Desire* began with a man masturbating while acting in a porno movie. For Almodóvar, imagination—and, obviously, all film imagery—is erotic. Maybe he had to make these two purplish, obsessional films to work his way to the new, light, farcical style of *Women on the Verge of a Nervous Breakdown*. In any case, he's now insolently on top of his material. The pace of the movie derives from Pepa's sleepless impatience, but it reflects the director's new confidence as well. Madness and magic and romantic obsession all come together in a way that is almost—though it seems strange to use the word about Almodóvar—classical. ■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TARGET PRACTICE

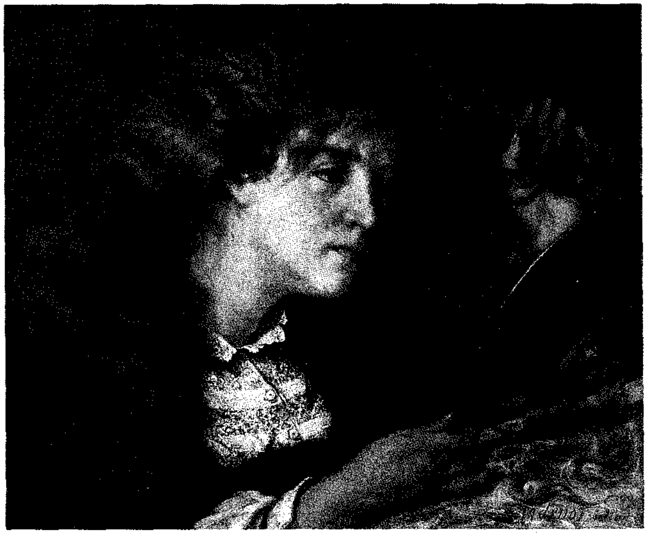
"...Courbet's politics of resistance got him in trouble with the Salon. For that, even more than for his painting, he is still admired..."

TO GET VERY FAR WITH **"Courbet Reconsidered,"** at the Brooklyn Museum, it helps to be a determined Francophile, to think there is nothing more crucial than the argument between Parisian academicians and realists nearly 150 years ago, and to believe that it was scandalous, back before electricity, photography, and indoor plumbing, for a painter to paint what he saw rather than what he imagined.

If those issues seem capable of fluttering only a graduate student's pulse, you begin to grasp the difficulties with this exhibition. Gustave Courbet was not a bad painter, but he has become a Great Name in a different sort of academy—twentieth-century modernism—and it has become increasingly difficult to see his work outside its historical role.

He won over the modernists because he was a determined curmudgeon (and supporter of the Communards) who refused to cooperate with the elevated expectations of *haute*-bourgeois artists and patrons. He liked to play the naughty boy who overturned the water glasses at a fancy dinner party. His target—the Salon—was the more worthy because it seemed so unassailable. Out of it came pure froth like *The Birth of Venus* (Alexandre Cabanel's spun-sugar nude attended by cupids and licked by surf), representing the highest tastes of the nineteenth century and the lowest kitsch to the twentieth.

By contrast, Courbet's occasionally misshapen nudes and awkward brushwork have always given his fans trouble when they had to explain his genius. He could rise to excellence, as he did in the four svelte and gorgeous portraits of Whistler's mistress Jo—womanhood aflame—brought together in this exhibition. But he was just as often capable of creating a clunker like the female figure paddling a kind of kayak in *Woman in a Podoscaphe*: Her feet resemble paws, and the sea over which she travels hangs behind her like a curtain. At least this exhibition, the first in the United States in 30 years, presents him all of a piece, more or less—minus most of the biggest, best-known paintings, including *A Burial at Ornans* and *The Painter's Studio,* which had to stay home. Those omissions are offset by the inclusion of two of his most notoriously titillating canvases: *The Sleepers,* two fleshy, recumbent women wrapped in each other's arms, one of the inescapable monuments of the Petit Palais; and the brutally frank *The Origin of the World,* a bird's-eye view of a woman's genitalia. Both paintings were commissioned by a Turkish diplomat, and they confirm that Courbet could produce a little froth himself when asked.



UPON REFLECTION: Portrait of Jo, the Beautiful Irish Girl.

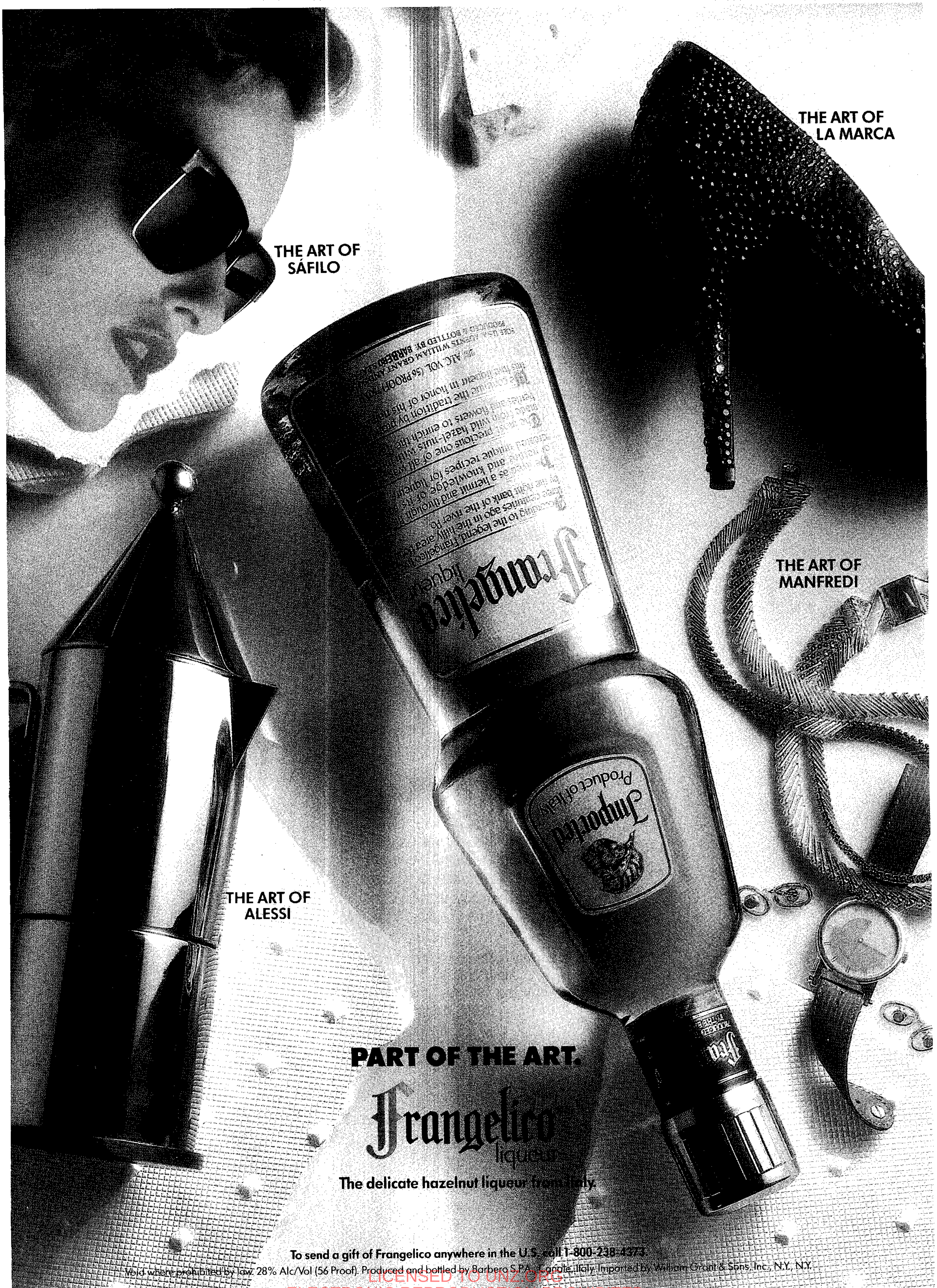
Modernist doctrine assigned Courbet such a seminal role—the realist paving the way for Manet, Cézanne, and the modernists—that his faults can be addressed only now that the us-against-them mentality is old news. It finally becomes possible to see that Courbet was also seduced by beautiful painting, but he resisted, and from that argument within himself come the broad outlines of his style: the frequent ugliness and the infrequent grace, the intense physical intimacy with his subjects, the bursts of glacial remoteness and impacted symbolism, the grandeur that both enraptured him and led to a speedy retreat back to grubby reality.

In his own time, Courbet was the equivalent of a modern-day Marxist iconoclast, getting good mileage out of his opposition to the Establishment. Curator Sarah Faunce has done a fine job of relating Courbet's prickly preference for ordinary life to his support of radical causes. But Faunce, like many commentators now, can't understand the accusation—made often during Courbet's life—that he cherished ugliness. (No one in the twentieth century professes to know much about beauty, much less its opposite.) Yet everyone in Courbet's time knew what beauty was, and he—in setting himself against the tastes of his time—cultivated ugliness as an ideological weapon. It is impossible otherwise to reconcile the elegant, Ingres-like sensuality of *The Sleepers* with the clownishness of *Woman in a Podoscaphe,* unless you ascribe the difference to incompetence.

The old modernist line about Courbet no longer speaks to the point. Though he certainly painted the real (that is, not imaginary) forests, cows, and fields of his rural homeland, he was very much a mid-nineteenth-century painter in the way he did it. Like the rest of the artists of his day, he believed in creating fictions based in the painter's studio, even if the fictions took place outdoors. Comparing him to Constable, you realize how little light and air manage to filter into Courbet's scenery. It was not his realism that got him in trouble with the Salon, since genre scenes had been an accepted if minor art form for several centuries. It was his politics of resistance. For that, even more than for his painting, he is still admired. (200 Eastern Parkway; through January 16.)

OUT OF THE LEGIONS OF LATE CONCEPTUALISTS, two artists (showing near each other) have successfully insinuated a sense of mystery and melancholy romance into postmodernist irony. **Will Mentor,** going solo here, is a notable denizen of dozens of group shows. One floor above him in the building at 155 Spring Street is 27-year-old **Holt Quentel.** They aren't much alike, yet they share a willingness to turn the strategies

Photograph: courtesy of the Brooklyn Museum.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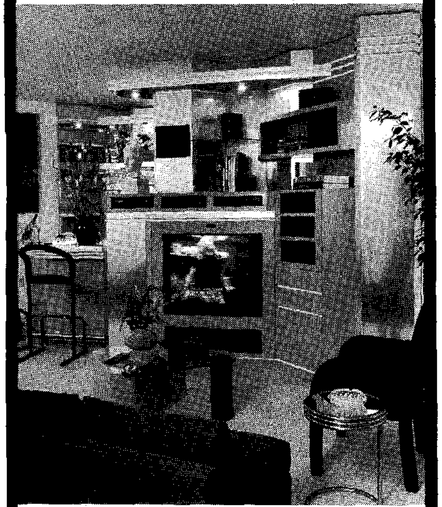

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of decaying modernism to an evocative purpose.

Born in Massachusetts, Mentor now lives part of the year in Iowa, a place that has no patience with pretentiousness. Lodged in transparent pockets of his work is seed corn, which is both viscerally beautiful and suggestive of a life lived among elemental cycles. Here and there are stripes borrowed from the bar codes you see on supermarket packages. The juxtaposition of real seed and abstract pricing system is only the beginning of Mentor's intelligence, which is pragmatic-American in its willingness to use anything that serves his aims. There is a set of cones or vectors painted on steel plates, a jarring contrast between cold reality and the magical, ephemeral, mathematical ordering of nature. Whatever the meaning that can be coaxed from Mentor's art, its impact comes from the unexpected warmth and visual mystery of the way it looks. Mentor has a talent that, I suspect, is even bigger than he has so far shown us.

Jasper Johns is the archetype of the artist caught between seeing and knowing. Holt Quentel is certainly aware of him, but she resists his optimism. On banners made of raw canvas and mesh, she presents a single number 3 (previous shows included other numbers and letters). Numbers, as Johns knew, name nothing but themselves. Like Mentor, however, Quentel is not satisfied merely with naming; she reduces these frayed, worn, eroded tarps to battered objects that bear a strange unclassifiable nostalgia. Since her last show she has developed some elegance that may cause her trouble. (Mentor: Laurie Rubin Gallery; closed. Quentel: Stux Gallery; through November 26.)

THE QUIET OF "EDEN"—AN INSTALLATION by **Ann Preston** at Barbara Toll Fine Arts—masks unsettling sentiments and a mood of throttled romanticism. Preston, a sculptor living in California, has fiddled around with the familiar symbolism of the natal Garden. There is something passionate and slightly ominous in the smooth-featured elegance of her cast of characters: the snake, a pair of "palm trees" with leaves that are curling tongues, a pair of rudimentary flowers. The centerpiece is a startling fountain: two smooth-limbed young boys bent double, pouring water into their mouths and emitting it out the other end of the alimentary canal. You are forced to consider the contradictions caused by the sexual innocence of this nevertheless shocking image. Among the many layers of this provoking and provocative show is a suggestion that the uproar in the Garden was an inevitable outcome of the prodding Id, against which innocence is small protection. (146 Greene Street; through November 26.) ■

Music/Peter G. Davis

MUSICAL CHAIRS

"...At the Philharmonic, Mehta presided over routine interpretations. The Bernstein-Vienna Mahler left the audience stunned..."

UNMODIFIED RAPTURE: *Leonard Bernstein and the Vienna Philharmonic—nothing seems impossible.*

THE **New York Philharmonic** IS IN THE midst of a busy month, possibly even a traumatic one. No sooner does laureate conductor Leonard Bernstein plunge into the final frenzied round of his seventieth-birthday celebrations than Zubin Mehta announces his departure as the orchestra's music director effective in 1991, when his current contract expires. The date seems distant, but the search for a successor has already begun.

Mehta's resignation caught most of the music community by surprise. When the news broke, I hurried over to Avery Fisher Hall to attend the Philharmonic's regularly scheduled concert that evening. Even though Mehta is not my favorite conductor and there was nothing unusual about the program—Mozart's Symphony No. 34, the Beethoven *Pastoral,* and Rachmaninoff's Fourth Piano Concerto with Joaquin Achucarro—I thought it would surely be an occasion: warm signs of affection for the departing maestro from loyal subscribers, the musicians outdoing themselves for their leader of the past ten years, and Mehta himself all fired up to give his best.

But no—it was business as usual. The audience responded politely and without enthusiasm. The playing was competent but lacking in spirit and character. Mehta seemed preoccupied as he presided over routine, perfunctory interpretations. I had forgotten why so many New Yorkers who take music seriously stopped attending Mehta concerts long ago, but this was a depressing reminder.

Yes, I know. Picking on the Philharmonic's music director has been a favorite blood sport for decades—just ask Bernstein—but in Mehta's case, even that game has grown stale. When the conductor took over the orchestra, in 1978, he had to put up with his share of heavy criticism, but the attacks have abated in recent years. Mehta's Philharmonic, at least when the music director stands before it, has become so dull that critics have lost interest and no one seems to care anymore. Future historians will have precious little to write about when they come to chronicle this uneventful regime, one that has had virtually no positive influence on what the orchestra programs, how the music is played, or even how we listen to it. Unlike his colorful and often beleaguered predecessors—Toscanini, Rodzinski, Mitropoulos, Bernstein, and Boulez—Mehta has not been controversial, just boring.

The gray mood is about to lift, at least temporarily, now that Bernstein has reclaimed the Philharmonic podium for the rest of November. Earlier this month, he was at Carnegie Hall to lead four concerts with the Vienna Philharmonic, and, predictably, joy reigned unrestrained. At this stage in his career, the conductor could probably coax a characteristically Bernsteinian performance from a high-school band. With the Vienna orchestra, definitely a postgraduate group of virtuosos, his rapport is complete, and nothing seems impossible or too much to ask.

As if to prove it, Bernstein "conducted" the scherzo movement of the Brahms Fourth Symphony with hands at his side, communicating only through body English and, one assumes, eye contact. It was a typically theatrical tour de force, but the point was made, even in a performance that may not have been for all tastes — more inflated and pulled about than the music could bear. More doubtful still: Imagine the Vienna Philharmonic reduced to a small jazz combo and tearing into Bernstein's own raunchy *Prelude, Fugue, and Riffs.* The idea was teasing and the playing stupendous, but the accents seemed to fall in all the wrong places.

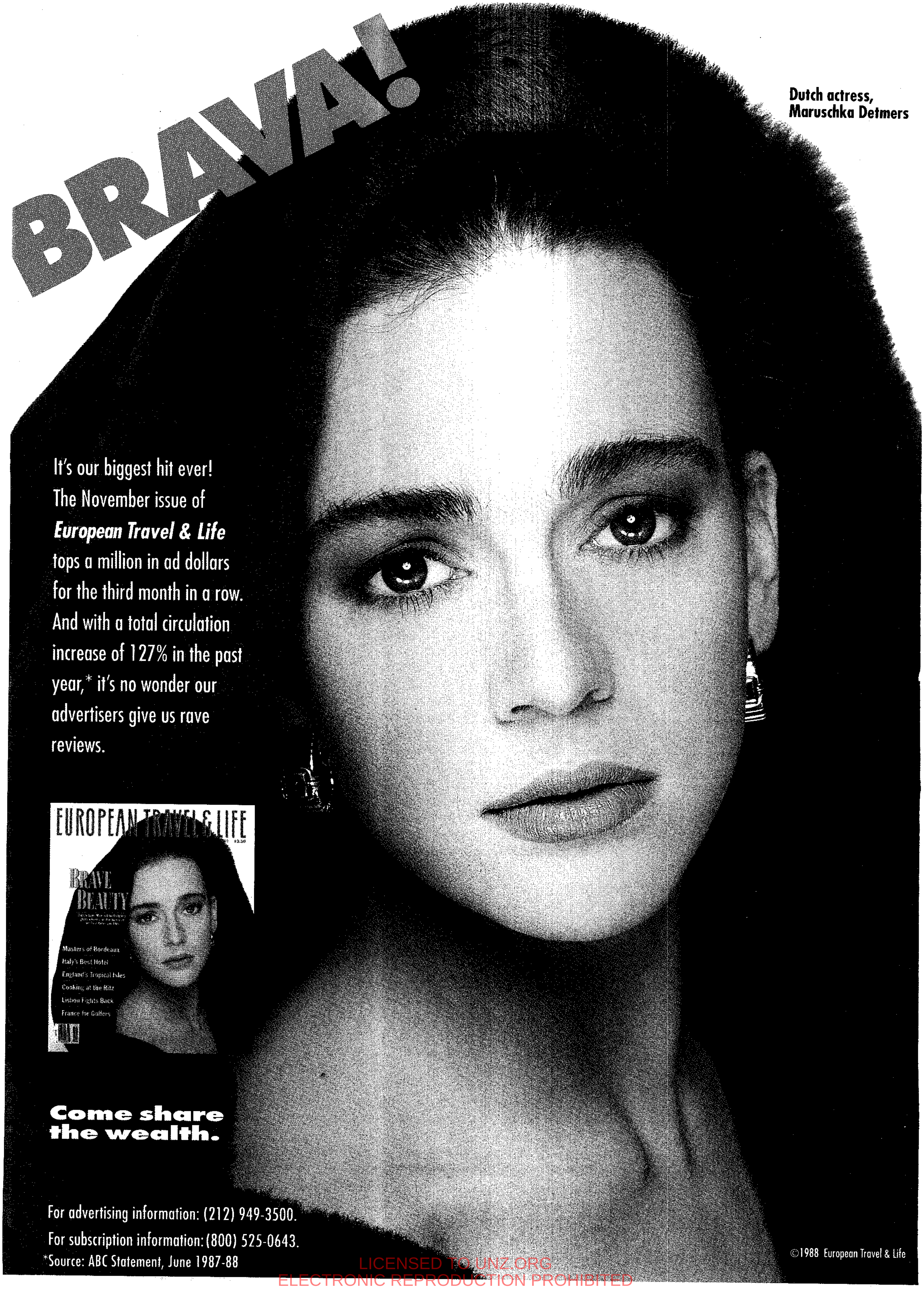
So much for reservations. From the very first crunching sound of the lower strings digging into the grim march that opens the Mahler Sixth Symphony, everyone knew that another genuine Bernstein Experience was cooking. Some may have wondered whether the traditionally mellow, laid-back Vienna orchestra had the right stuff to reproduce the tough clash of sonorities and disturbing dramatic undercurrents that make this symphony so shattering. Not to worry. The blend was gorgeous, but it also had a cutting edge and a transparency that easily allowed individual instruments to penetrate and register their personal laments. Carefully planned, attentive to every detail, and crushing in its cumulative power, the performance did what all performances of the Mahler Sixth should do: It left the audience stunned.

This was to have been the week when I

Photographs by Steve J. Sherman.

BRAVA!

**Dutch actress,
Maruschka Detmers**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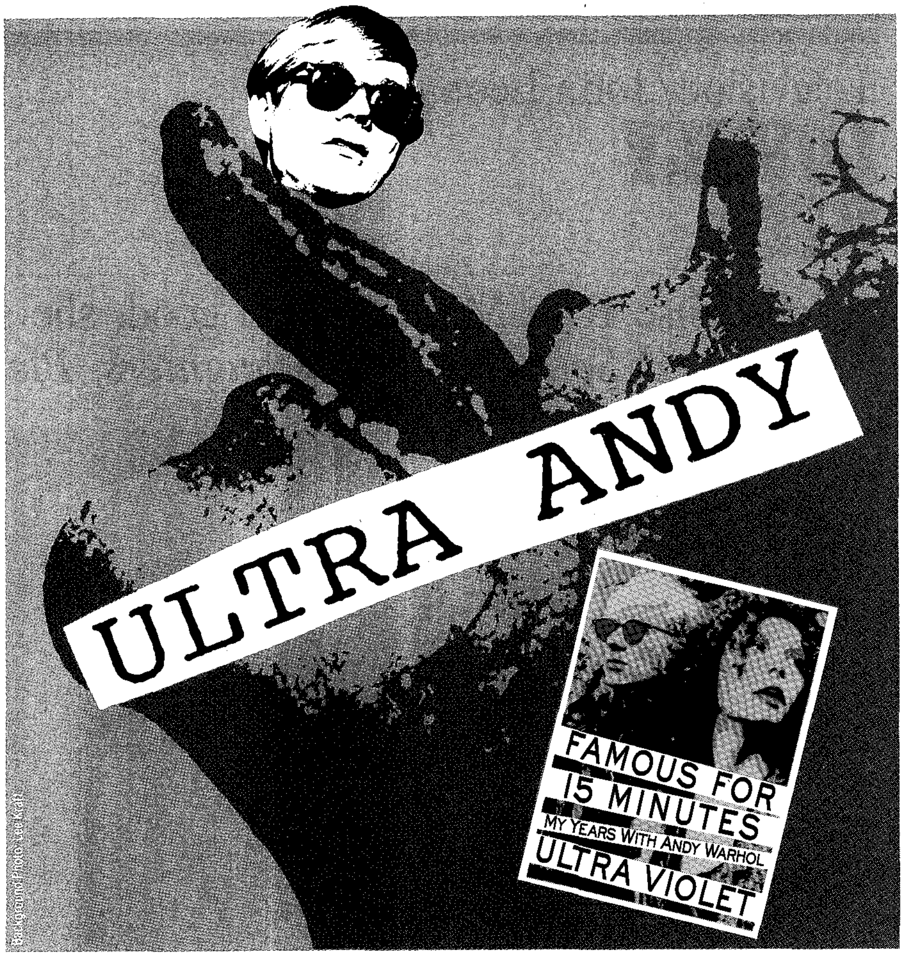
looked in on several of the smaller, too often undersung orchestras that bravely make a go of it in New York City. The news of big changes at the Philharmonic upset my schedule, but I did squeeze in concerts by two groups and was glad of it. The **Riverside Symphony,** founded in 1981 by conductor George Rothman and composer Anthony Korf, is in residence at Columbia University this season, but when I heard the orchestra it was visiting Alice Tully Hall. Giving exposure to new music, unusual repertory, and promising young musicians—that sums up the Riverside's brief, and this enterprising program made an excellent case for it.

Korf himself was represented by his recently completed Symphony No. 2, a subdued, rather melancholy, but friendly score that adroitly blends a gently dissonant idiom with a hint of populism (the subtitle is "Blue Note"). I look forward to further acquaintance with the music on a forthcoming New World Records release. The orchestra's guest, Christopher O'Riley, played Bartók's second concerto with extraordinary technical bravura while discovering more poetry in the notes than most pianists do. In the department of welcome novelties, Rothman expertly led the Riversiders through the intricate instrumental traceries of Prokofiev's *Waltz Suite,* and the Canticum Novum Singers joined the orchestra in five exquisite pieces by Ravel, composed between 1900 and 1905 but, incomprehensibly, unperformed until 1983.

Meanwhile, at the 92nd Street Y, the **New York Chamber Symphony** and its insatiably investigative music director, Gerard Schwarz, devised yet another hard-to-resist program: four excerpts from Bach's *Art of Fugue* in Schwarz's own prismatic orchestrations; Ferruccio Busoni's high-principled but always beguiling Violin Concerto played by Jaime Laredo; and more of Richard Strauss's delicious incidental music for *Le Bourgeois Gentilhomme* than most people have ever heard.

Strauss could salvage only part of his music for Hugo von Hofmannsthal's disastrous German adaptation of the Molière play, and the suite he arranged has always been standard concert fare. Performances of the complete score are rare, mainly because there are three singers and a male chorus who make impractically brief but vital contributions, not to mention a narrator who should be on hand to provide dramatic continuity. Schwarz saw to all that, and the casting was luxurious: Kaaren Erickson, Cynthia Clarey, and Roger Roloff were the fine soloists, and Werner Klemperer gave a wickedly understated reading of Richard Wilbur's witty English text. Best of all, this irrestistible pastiche was played as Strauss would have wished: as a glittering, seductive piece of chamber music. ▬



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LOVELY RITA

"...Because Rita Moreno is so good, she subverts the premise of *The Closed Set. Take My Daughters, Please* is funny..."

A STAR WAS BORN: *Penelope Ann Miller and Moreno in* The Closed Set.

AS MANY IRONIES AS SATISFACTIONS ATTEND **The Closed Set** (Friday, November 18; 9 to 10 P.M.; Channel 13), the last of this season's series of "Tales From the Hollywood Hills." An over-the-hill fifties movie star (Rita Moreno) hires a hotshot "New York boychick" art-film director (D. W. Moffett) to save her from a fate worse than death (box-office body odor). Boychick, whom we know to be unconventional and sensitive because of his motorcycle, wants to make a searing human docudrama about the loneliness of old age as a refining process by which the actress at last arrives at a performance of her secret self. The star wants a musical in which to show off her legs to the studio boss (Harold Gould). Guess who wins?

Among the satisfactions is Moreno, of course. She's probably too "ethnic" to have been famous, much less washed up, in Hollywood in the fifties, but she can do anything she wants to in front of a camera, with her eyes or legs. Gabriel Damon is fine, too, as her young son, a spy in the Garden of Allah, old in the face from all that he ought not know, like a corrupt jockey. The script, by Ellen M. Violett from a short story in Gavin Lambert's witty 1959 collection, *The Slide Area,* is first-rate. (Offered the consolations of Moreno's practiced body, Moffett nobly declines: "Thanks, but I'm a director, not a stunt man." Later on, after she's destroyed him, she will explain: "Crap works.") And the director, Mollie Miller, knows her way around palm trees and swimming pools—the back lot in our dreamy heads, from so many of these hair-shirt movies.

Among the ironies is also Moreno. Because she's so good, she subverts the premise. We'd just as soon see her in a show-stopping production number as alone and reduced and desolate at a piano, tinkling the once-was and might-have-beens. Such a subversion, by incandescence, makes us wonder whether the boychick's New York remedial seriousness isn't as much a cliché as the Hollywood sellout. I'd like to think that Lambert was wondering the same thing when he wrote this story, but probably not. A Brit who left film criticism at *Sight and Sound* for scriptwriting in Gomorrah, Lambert seems to have been thinking instead about Nicholas Ray, who managed to direct *Rebel Without a Cause* before the studios ate him up and spit him out. Lambert's own wicked Hollywood novel, *Inside Daisy Clover,* was turned into a vehicle for Natalie Wood. Irony is wasted on Hollywood, as sarcasm is on children.

But exactly these ironies and this waste are at home and comfortable, an hour at a time, uninflated into full-length movies or mini-series, on public television. The entire "Tales From the Hollywood Hills" series is an exercise in breast-beating by big-name writers disappointed on the assembly line at the dream factory—John O'Hara, F. Scott Fitzgerald, William Faulkner, Budd Schulberg, P. G. Wodehouse. When the series succeeds, it does so almost in spite of the writers, so full of bad faith and sour grapes. It succeeds because a Michelle Pfeiffer showed up last year in O'Hara's otherwise pedestrian *Natica Jackson,* and because a Rita Moreno transcends *The Closed Set.* That's the real lesson: Like art, crap works only when you know how to work it.

Take My Daughters, Please (MONDAY, November 21; 9 to 11 P.M.; NBC) shouldn't work at all. Imagine Rue McClanahan as a widowed housewife who writes a column of handy hints for happy homemakers in a Santa Monica newspaper. Imagine her four grown daughters, unhappily married. The oldest, Deidre Hall, is a marketing professional who's sworn off sex since her failed marriage to a sixties hippie. The youngest, Kim Delaney, works as a secretary to support a law student who may never make an honest woman of her. In between are Stepfanie Kramer, who waits around in a fancy apartment for a man who's married to somebody else, and Susan Ruttan, who has one child and wants another but is on hold until her boyfriend decides to abandon his entrepreneurial pipe dreams for a nine-to-five job selling shoes.

If you recognize all these faces, and they seem oddly to belong together, it's not because they are in any way related except by the packaging coincidence of having all been around on other NBC programs, like *The Golden Girls, Our House, Hunter,* and *L.A. Law,* the ultimate network family. Now imagine that Mom, on a local TV talk show, gets herself bad-mouthed by a post-feminist psycho-babbler more than a little gratified to point out to her that her daughters have a better chance of being kidnapped by terrorists than finding a man, and it's all Rue's fault. So Rue places ads in the personals column of the newspaper and

Photograph by Mitzi Trumbo.

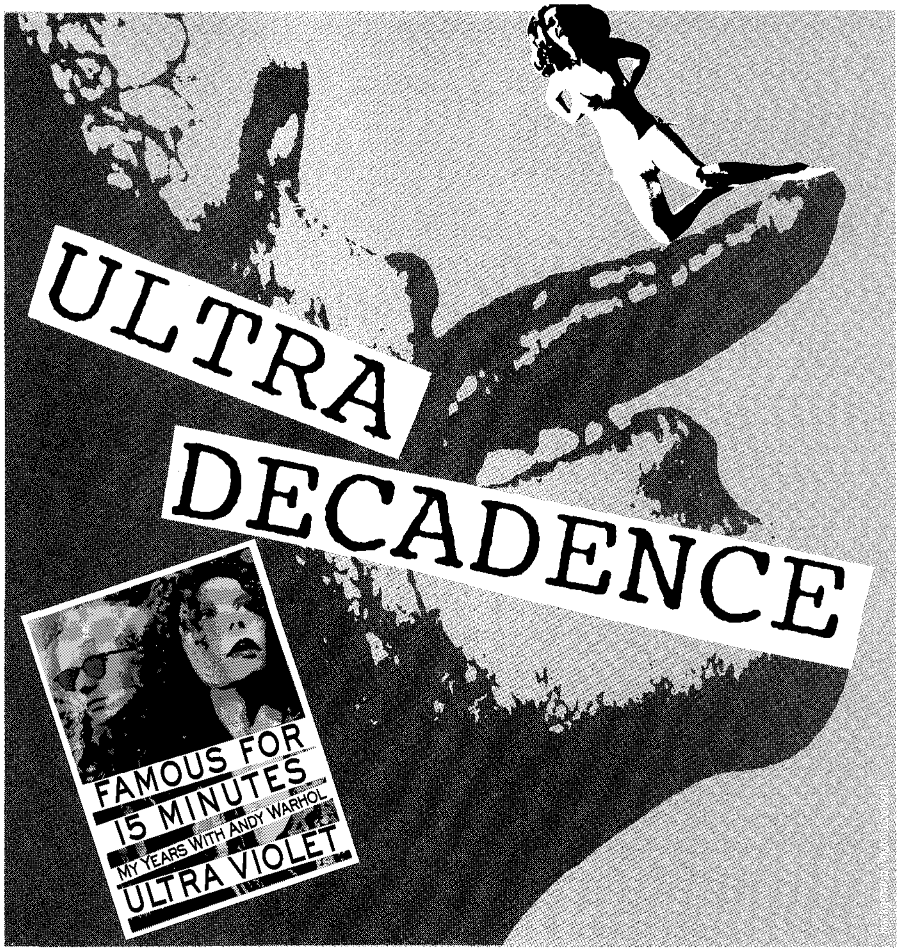
haunts art galleries and baseball games and singles bars in search of males who are eligible, sincere, and squeaky-clean, and in general makes a Jewish-mother-with-a-southern-accent nuisance of herself, after which her daughters are a mite wiser if not a whit happier, to which she responds, "I'll butt out . . . if you take over."

This seems to me as socially regressive as the forthcoming Bork Court. But *Take My Daughters, Please,* written by Lindsay Harrison and directed by Larry Elikann, made me grin against my will. It's funny—the jokes range from Ingmar Bergman movies to Oliver North dolls, from G-spots to est seminars—and quick and sure of its frothy self; and the talent gets a chance to stretch in new directions. If Ruttan is sulky, Kramer is sultry. McClanahan improves on Nancy Walker as Terminal Mother, Delaney brings out the cuddle, and Hall is especially impressive as an ice-queen/Cybill Shepherd sort of glamour puss with some repressed vampiness. If you can't stand the concluding pieties, you have to blame the vapid premise. Forgive that, and you're likely to forgive yourself.

ROBIN WILLIAMS WAS RIGHT. AT LEAST, I think it was Robin Williams who said that Brooke Shields and Leonid Brezhnev have the same eyebrows. I'm immune to Brooke Shields. I agree with my son, who almost started smoking because Brooke Shields appeared in so many ads telling him not to. But it's practically impossible not to look at a TV movie that seeks somehow simultaneously to contain Brooke Shields *and* Twiggy, not to mention Howard Hesseman, Ed Marinaro, and Darren McGavin, and that's my excuse for having watched **The Diamond Trap** (Sunday, November 20; 9 to 11 P.M.; CBS). You'll have to do better.

Hesseman and Marinaro are New York cops who hear about a $12-million jewelry heist about to happen. Shields is involved, if she isn't dead. Twiggy works for Scotland Yard, sort of. All of them wander around in a script by David Peckinpah that wants to be for some other movie. There's a joke, for instance, involving Plutarch and Herodotus, and another that has something to do with Francis Bacon—"Revenge is a kind of wild justice." Neither belongs in *The Diamond Trap,* which uses up more than an hour and a half before getting around to showing us Shields wearing a bathing suit, which is what she does best instead of acting a character, although she was all right dead. *The Diamond Trap,* in fact, is a series of delayed payoffs, telegraphed punches, puffs and chugs, as if stitched together out of the leftovers of seven different low-concept story conferences and as many Excedrin headaches.

I liked Twiggy. ▬



WHAT DO YOU GET WHEN YOU MIX LONDON AND AMSTERDAM?

The Insatiable Critic/Gael Greene

WEST SIDE GLORY

"...Something good is happening in Andiamo!'s kitchen. At Poiret, start almost anywhere on the menu: You won't be unhappy..."

BUILDER LEWIS FUTTERMAN IS NOT JUST another victim of the must-own-a-restaurant virus: "I got tired of hearing myself complain about how difficult it is to find fine food on the West Side." Just a hop uptown, veteran restaurateur Michael Weinstein has been trying for a decade, so why not try once again? Is the curse of the West Side cuisinary doldrums challenged? You bet it is.

NOTHING ABOUT **Andiamo!** IS PROMISING. First, you have to run up and down Broadway trying to find it. Then you have to stroll through something called the Cafe Bel Canto—at night, it looks about as romantic as a café in a subway station. Indeed, it's a "public amenity" as prescribed by a city that demands an inch for every mile it gives away, traded by Futterman for extra floors of condominiums. But he keeps the commercial space for the canteen of his dreams—where operagoers can come in black tie and the neighbors in blue jeans.

So follow the red neon through a narrow passage and... Andiamo! Enter a soaring loft space with an iron staircase climbing to a somewhat desolate balcony.

You know what's on the walls is art because a list of titles arrives with the menus. Nothing is for sale. This is Futterman's collection, but like what you see and names of galleries are supplied. You may recognize that someone who loves Italian wines has gathered some unusual treasures at very gentle prices. That's Futterman again. When French wine stopped being fun to buy, he turned to Italy and made himself an expert.

But not till carpaccio, lush roasted peppers, splendid crabmeat tortelli, and rich spinach raviolini arrive does your mouth get the welcome news: Something good is happening in Andiamo!'s kitchen. Chef Francis Crispo, a Culinary Institute graduate with stints under Jean-Jacques Rachou and Daniel Boulud, calls it "Italian inspired." And inspired it can be, generous portions, lovingly arranged—especially the evening I was recognized. And though both service and kitchen are still stuttering a bit, two can eat well at perhaps overly ambitious prices: three courses, with wine, tax, and tip, can easily hit $110 to $120.

There will be new, more wintry dishes on the menu beginning this week, but up till now, pastas have been my favorite starters: veal-stuffed raviolini in sage cream; those tortelli in an unusual carrot butter; pennelike garganelli with fresh tomato, basil, and mozzarella; pesto-tossed capellini; and angel hair with an astonishment of deftly cooked sea critters—shrimp, mussel, clam, scallops, calamari, even a lobster claw or two—but nary a hint of saffron. (Appetizer portions are $7 to $12; entrées, $13 to $21.)

ANDIAMO!: *Art on the wall, generous portions on the table.*

Warm salads—veal-prosciutto-and-shiitake, or spinach-and-bacon with Gorgonzola—are good, too, as is a portion of baked eggplant beside a melt of mozzarella in a decent tomato sauce. Lamb here is not remarkable, but roasted monkfish with garlic chips is a triumph, as are six fat sea scallops with a caramelized edge in a bit too much tarragon-butter sauce. Veal chop arrives medium pink with Swiss chard in a sauce cooked down to a fine glaze, and good roast squab comes with braised peaches. Each dish gets its own garnish; some, like the cake of layered Japanese eggplant and zucchini with a confit of pepper and onion, are superb.

An émigré from the '21' pastry department does a custard that's eccentric—honey saffron—but delicious. His zabaglione is thick and perfumed. The homemade gelati, including excellent espresso, comes with three sauces divided by lines of meringue, a certifiable work of art. Ditto the layered chocolate-and-raspberry mousse frosted with black and white chocolate in the shape of a chic little hat.

Andiamo!, 1991 Broadway, near 67th Street (362-3315). Open Tuesday through Sunday 5:30 to 11 p.m. A.E., M.C., V.

THE POP-EATS TEAM THAT gave us Ernie's, the Saloon, America, and the Ritz Cafe has been flashy, adventurous, prescient, hot, and successful. Now, at long last, Weinstein and company have finally put together a restaurant where the food is, believe it or not... really good. **Poiret.**

Actually, it was designer Nancy Mah who dragged the imprint of turn-of-the-century couturier Paul Poiret into this plain-Jane little storefront. She drafted the refreshingly bombastic tile façade, the clever stenciled floor, and the floral arabesques on the walls after a Poiret design, never realizing that the influential designer had also cast himself as *"le président honoraire"* of a purists' club (a coven of epicures) and the champion of a memorable herring dish—"a salad for the *nouveaux pauvres.*"

Our town's Poiret is not exactly a sanctuary for the seriously *pauvre.* Flush from the success of a brasserie in Boston, Weinstein wanted a bistro here, but chef Bill Lalor tossed in some upscale notions, making it easy for two to spend $85 to $115 for three courses and wine, tax and tip included.

It's early, and Poiret is uneven. There may be a chanteuse on the sound system

Photograph ©1988 by Frederick Charles.

screeching to be heard above the din. Even our most professional waiter can't get four plates on the table all at once. The good, chewy rolls disappear, never to be replaced. But the ice-water carafe is devoutly refilled. We've chosen a lusty Cahors from the friendly wine list. And the flicker of votive candles is kind to the crowd: real people of the West Side, not a calamity or a costume in sight.

Start almost anywhere on the menu or the long list of daily specials—written (hooray), not recited. You won't be unhappy. Good onion soup or homey purée of pea with a trail of mint, clams brushed with garlic butter or mushrooms roasted to intensify their flavor. One evening's special sausage en croûte is sturdy, the pastry thin and nicely cooked through. I must say $10 and $12 seem greedy even for salads as good as these: home-cured tomatoes with blue cheese from Bresse, a dab of tapenade, all touched with basil and balsamic vinaigrette; or ham with zestily marinated avocado and chicory; or four impeccably grilled shrimp with roasted red pepper on frisée.

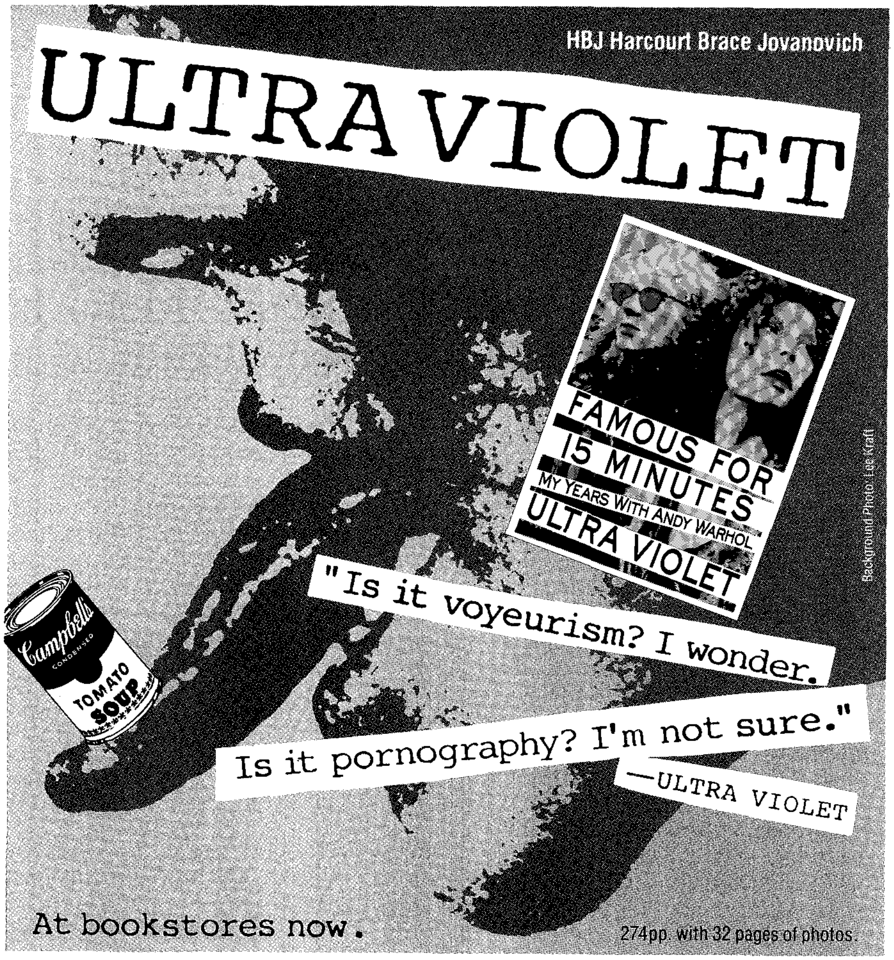
Huge portions are whimsically garnished—here a tang of pickled onion, there a covey of olives, everywhere a fusillade of tomato cubes; with entrées, couscous (once slightly dry), luscious peas and onions with a buttery chiffonade of romaine, crossed asparagus, thinnest haricots verts, and, often, chopped eggplant and peppers. That softens the financial blow.

The simple roast chicken is a bit too simple—not notably crisp or flavorful—and I wish there were more bistro classics like the moist carbonnade of beef and delicious lamb stew. But striped bass baked in Pernod-spiked cream under a mantle of fennel is sublime. I didn't like the concept of tuna au poivre in cognac and cream, but it works. Scallops in a pool of tarragon beurre blanc and sautéed beef medallions with chanterelles are good, too. And the sweetbreads, as a special, are ethereal clouds in a wonderfully tangy lemon sauce.

If that is Poiret's ghost in the kitchen, he should do something to cure the blandness of the seafood fry (calamari, shrimp, and baby eels), toss the pâté into the garbage when it gets this sour, and make sure the lamb shanks don't overstew.

For some reason that escapes me, no dessert chef has the courage to serve anything without a puddle of crème anglaise or raspberry coulis, and these desserts are mostly good enough to stand alone—a fine apple tart, good chocolate-mousse cake, and, one evening, strawberries in pastry cream sandwiched between two lovely shortbread cookies in mango purée.

Poiret, 474 Columbus Avenue, near 82nd Street (724-6880). Open daily 6 p.m. to midnight. A.E., M.C., V.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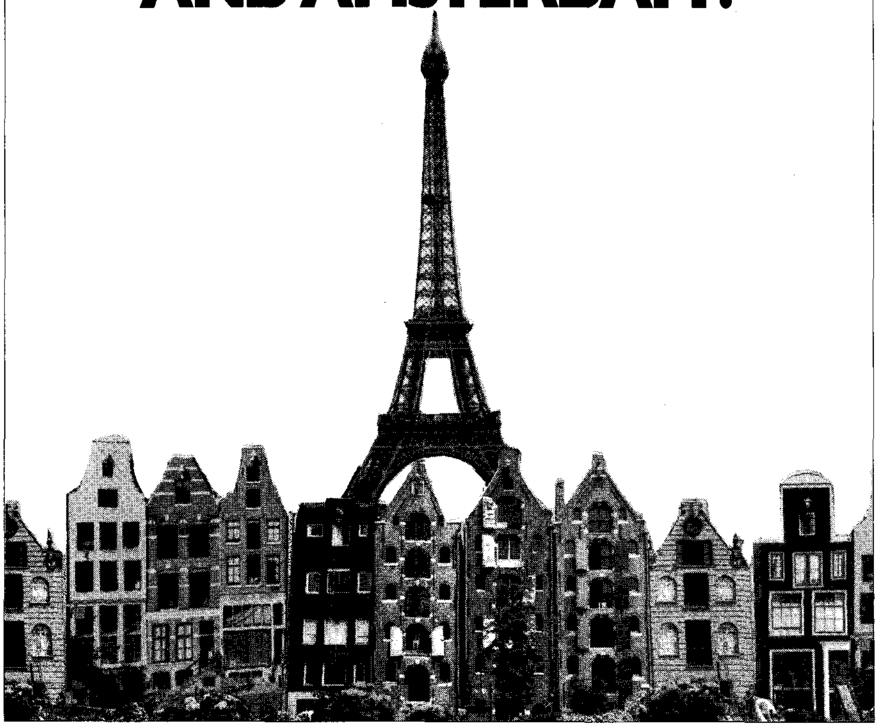


Books/Rhoda Koenig

THEIR TOWN

"...In *The Risk Pool,* Richard Russo has continued to build a sturdy fictional place and populate it with real characters..."

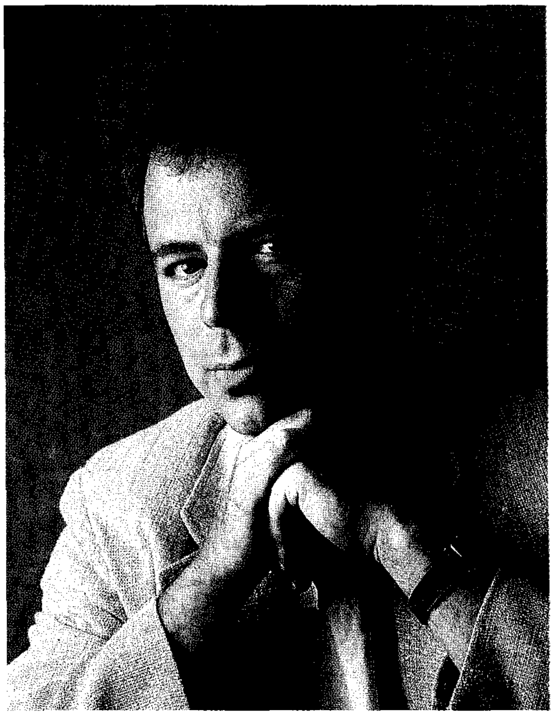
The Risk Pool, *by Richard Russo. Random House; 479 pages; $19.95.*

WITH *The Risk Pool,* RICHARD RUSSO RETURNS to Mohawk, the setting of his first novel, where "most everybody... lived pretty near the edge—of unemployment, of lunacy, of bankruptcy, of potentially hazardous ignorance, of despair—and hence the local custom was that you only worried about people nearest the brink. Otherwise you'd worry *yourself* over the edge in short order, what with so many candidates for concern around."

Hovering at various distances from the brink in the dwindling upstate town are Ned Hall, deserted at birth by his father, Sam, a hard-drinking construction worker; Jenny, Ned's dangerously genteel mother; and F. William Peterson. The last, a prosperous lawyer and Jenny's longtime suitor, is always referred to by all three names, like a robber baron of old. In a town of extinct tanneries, he is the only one with nice gloves.

F. William Peterson is a harmless type, though, unlike Sam Hall, who, as his name suggests—two harsh monosyllables that recall an old-fashioned oath—is a man of violent action. On hearing that Peterson is representing Jenny in a divorce suit, he pounds his face in, a deed that commands the lawyer's fear and sneaking admiration for more than twenty years.

Ned's own relationship with Sam, who appears at widely spaced intervals, all terror and charm, is the heart of this novel, which spans the 30 years from Ned's birth to Sam's death. Sam is a father who teaches Ned how to fish and climb a tree, who tells a dirty joke in front of Ned's ideal girl, and who empties out his bank account. Russo keeps returning to the difficulty of being a man in a society where physical courage is a ludicrous anachronism or an irrevocably lower-class quality. Ned struggles with the problem of becoming manly without being needlessly cruel, of pursuing freedom without courting loneliness, of asserting himself without inflicting contempt on others. In a necessary act of separation from his mother, a soft-voiced emotional tyrant, Ned defies her over a pretentious dinner. "My mother's face registered nothing at first. Then it came apart, and the hand holding her second martini began to shake perceptibly. Finally, she too became aware of it.... She got halfway to the bar, then stopped in the geometric center of the dining room, where it must have occurred to her that she did not know where the ladies' room was, that it could be anywhere, that she hadn't a clue."



TRUE TO FORM: *Second-novelist Russo.*

The Risk Pool is full of such painful and memorable scenes—my favorite is the wake of Mohawk's richest citizen, which the townspeople treat as a house tour, maligning his canapés and stealing his books. In its evenhanded appreciation for the people usually written off by the Great Insurance Adjustor, it sometimes topples into sentimentality, and its framework of a boy's growing up seems weak for a novel of this length (the book becomes repetitious and thin when it picks up after a ten-year gap). But Russo has continued to build a sturdy fictional place and populate it with real, breathing, bleeding characters who belong there. Drunks, thieves, martyrs, fools—he likes them all, and so, after a fashion, do you.

The High Road, *by Edna O'Brien. Farrar, Straus and Giroux; 214 pages; $18.95.*

WHEN IT COMES TO WALKING THE LINE between sensuality and self-infatuation, Edna O'Brien will never pass a Breathalyzer test. Relentlessly giddy, swarming with hyperbole and pathetic fallacies, her prose has a stranglehold on the ineffable. One seems to read *The High Road* to an accompaniment of sighs—the author's rapturous twitterings and the reader's disbelieving *oy vays.*

On an unnamed Spanish island, in the season of the sirocco, are several middle-aged women, bruised by sensuality but still in there pitching. Anna, the Irish narrator, who is in search of the meaning of life, is sharing a villa with Portia, a rather broody post-deb who "had thrown the gold chairs through the window of the Ritz at her coming-out party." She subsequently married a fellow called Pirate, who deserted her right after the wedding (no surprise to anyone who knows that "at times he believed himself to be Rupert Brooke and at other times Ronald Firbank. His bedroom was done in red silk..."). Then she met a fellow in a bar who bought her a lot of champagne. "Martin and herself went to the tap room and later on she appeared stark naked except for the pearls and said, 'Darlings, I've just got engaged to a very very naughty man.'" Portia and Anna fall out when Anna invades Portia's locked bedroom to rifle through her possessions ("Her eyes were so violent the sockets seemed to be filled with blood"). Anna takes herself off, to seek the meaning of life in a luxury hotel.

At the pool, she makes friends with Iris, who finds her an exception to the "very déclassé" crowd there: "The imperious woman in the violet coat is suddenly standing over me and asking me if I find it as Bolshie as she does. She asks, she says, because when passing she could not fail to notice the book on my table. It is the final volume of *Remem-*

Photograph by William Coupon.

brance of Things Past." Iris and Anna shed the canaille who are still struggling with *Swann's Way*, and have many amusing times ("She said she had thought of the most wonderful thing for us to do.... We would each think, but really think, of the most beautiful building we had ever seen, that we yearned to return to, preferably with a lover.... She smiled, anticipating my answer. She even conjectured on what it might be.... She simply ached to know").

But Anna cannot sit on her hands or button her lip. She snoops into Iris's family problems, then tells her and is chucked out. Once more, she must look for another companion in sensuality.

Anna finally hits the jackpot, not with another lady of an all-too-certain age but with Catalina, a ripe and juicy little plum of the Mediterranean who is a chambermaid in the hotel. Throughout the novel, Anna has been down in the dumps rather, reflecting on how her natural habitat is the womb of sorrow, seeing bad parents in the waves ("The sea had relinquished its blues, its greens, and its violets and was now like a great, dark, recumbent wet mother; mother of creatures, animate and half animate, mother of life and death, moon and star, mother of the unknown; indifferent to the wretched pleas or cries of man"). With Catalina, though, she perks up, avid for the simple life: "I yearned to be with her, on the scooter, on her farm, milking the goats with her, anything."

Disaster strikes when Anna has as little success keeping her busy fingers out of Catalina's drawers as out of her friends' affairs. Or at least that's what seems to be going on. "... I stretched out and cleaved to her, through her opening to life ... tenderness, rabidness; hunger, back, back in time to that wandering milky watery bliss." The loss to Spanish honor must be avenged in blood, but not that of Anna, who, with a rather English air of Oh-dear-I-seem-to-have-made-rather-a-muddle-of-things, gathers up her skirts and heads for home.

One keeps wondering—not to mention hoping—whether Edna O'Brien has any satiric intention here. Yet no one on this rarefied island even suggests that Anna, Iris, and Portia are full of enough manure to supply American agribusiness for a year. And, though Portia and Iris sound increasingly demented, any tendency to find them ridiculous is undercut by awestruck tributes to their beauty ("In the dim and artful light of the room she looked far younger; a night creature, startled, like the bark of the pale ash tree").

Although the jewels and flowers and other appurtenances of sensuality are hardly provided by the leprechauns, there is no suggestion of how any of these girls comes by the ready. O'Brien may dismiss this as a too-effable triviality, but her treatment of the Anna-Catalina relationship bespeaks a really horrible application of the idea that the well-to-do are free to take their pleasures as they may. Catalina is given no inner life, never becomes more than a gaily painted peasant figure on a pottery jar. Once again, one looks in vain for some indication that the author intends us to feel some detachment, some horror at the casual inhumanity of the professionally sensual; her sympathies, however, are more with Anna's mental distress than with her playmate's mutilation.

This precious production would not be worth demolishing at such length were it not for the fact that Edna O'Brien used to portray the lives of the vulnerable poor—when she was one of them—with delicacy and grace. With the shift in her allegiances to the lady in the big house (or big hotel), however, things have gone sadly awry. There's nothing wrong with a writer's changing subjects along with her circumstances, but O'Brien has swapped clarity for Grandeur and Passion, in deep-dyed colors too gorgeous to be true. ■

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YUPPIE 'GODOT'

"...The trouble with casting Williams and Martin in these roles is that they make too young, too well-fed, too famous a pair..."

BECKETT'S **Waiting for Godot** IS THE tragedy of man comically told. Mike Nichols's *Godot* at Lincoln Center is the tragedy of an American theater turned into shtick. With this fractured *Godot,* Nichols proves yet again (as if it were necessary) that he is one of the greatest directors of mediocre material. Not content with finding mediocrity where it so plentifully exists, he must create it where it isn't: in the heart of a masterpiece.

The reason Beckett is execrated in Communist countries and trivialized in capitalist ones is that neither ideology can accept his stance: a heroic negation of any kind of salvation, so monumental as to dwarf the myths of redemption according to Marx, Mammon, or the Judeo-Christian God. The only way man can endure his mortality and assorted miseries is with an epic vaudeville act: You only laugh when it hurts—and it hurts all the time. The sole surcease is death, the classic case of a cure worse than the malady. This is a laugh, all right, but not one that leaves the throat unlacerated.

So let me make one thing clear right away: What you can see at the Mitzi Newhouse if you are able to get in (even many subscribers have been denied tickets) is not *Godot* but some rowdily performed piece of paltry burlesque dipped in a Beckett sauce. *Waiting for Godot* is a tragicomic masterwork; wading through this *Waiting for Godot* is a passable pastime, a good enough way of avoiding a confrontation with the essential.

To start with, the ecumenical is consistently shrunk to the American, rather like turning the universe into the Universal back lot. Tony Walton, an expert in glamour and glamorized poverty (consider his set for *The House of Blue Leaves*), has given Nichols a jaunty sandbox filled with American bric-a-brac, from a rusty Nevada license plate (remember where atom bombs are detonated?) to a picturesque coyote's skull and other bones, from trendy sunglasses (Gogo goggles?) to a hubcap to play with, but, in view of the size of the stage, no Frisbee.

The play has new lines written into it, all vulgarisms and quite uncalled for. Many are spoken by Vladimir and Estragon during Lucky's monologue to discourage the speaker. Coyote jawbones become a movie clapper in Estragon's hands, or Yorick's skull as this gung ho Gogo, Robin Williams, mutters a Hamletic "Alas!" He also wields a large bone with words appropriate to an Oscar presentation, and goes through his usual vocal routines, doing a buzzer on a TV game show, a takeoff on the *Twilight Zone* menace music, and all sorts of trick voices, as if this were *Good Morning, Godot.* Steve Martin, as Vladimir, takes fewer liberties, but his repertoire of reactions to the slur "Crritic!"—which includes a sort of death on the installment plan along with jack-in-the-box revivals—would feed an entire family of clowns for one solid engagement. And we get added dialogue like the archly and invidiously contemporary "You're a *liberal?!!*" And so on.

"FIFTY YEARS OF TV COMEDY": *Robin Williams and Steve Martin at Lincoln Center.*

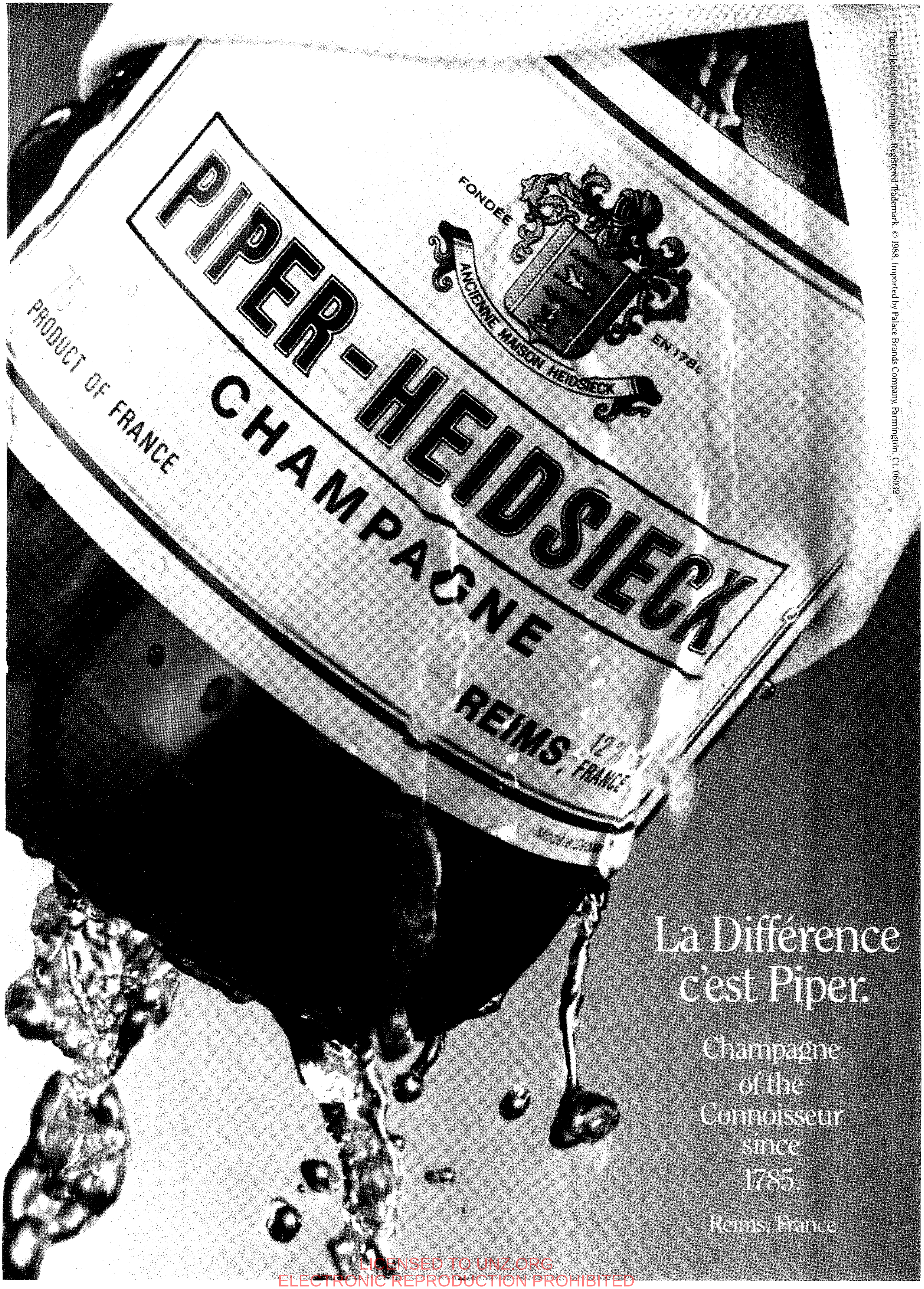
And on. According to a program note, this stuff is from a brand-new version of the play, to be published by Faber and Faber in London. But what Faber and Grove Press are publishing is Beckett's *Theatrical Notebook* for the Berlin production (1975), with addenda from its San Quentin revival (1984)—unlikely to contain references to the recent presidential race. I think we are being gulled by Greg Mosher of Lincoln Center and Nichols, with his directorial tricks.

Didi performs his morning ablutions with his own matutinal spittle, catches a few lice on his belly, and waves off an extruded fart with a lighted match. Beckett? Surely not. Steve Martin? He has some decency. Nichols? You betcha. Anyone who can have the barren tree, which in Act II sprouts "four or five leaves" and prompts Vladimir's "It's covered with leaves," display only one leaf—thus changing a pathetically hopeful remark into an imbecile one—has no feeling or understanding for the play. (And don't tell me that Beckett himself rewrote the number of leaves!) Nichols's scenario of gimmicks obliterates the text.

Pathos is now almost completely missing; what little is left is mostly in Jennifer Tipton's literally stunning lighting: Her sunset is what Jules Laforgue must have envisioned with *"un coucher de cosmogonies."* And Martin-Didi's repeated message to Godot, "Tell him you saw us" (later reduced to "saw me"), is quietly affecting—as so much else ought to be. But the trouble with casting Williams and Martin in these roles is that they make too young, too well-fed, too famous a pair. Instead of conveying half a century's struggling and starving, they suggest a "Fifty Years of TV Comedy" retrospective at the Museum of Broadcasting.

As Pozzo, F. Murray Abraham is bet-

Photograph by Brigitte Lacombe/Gamma-Liaison.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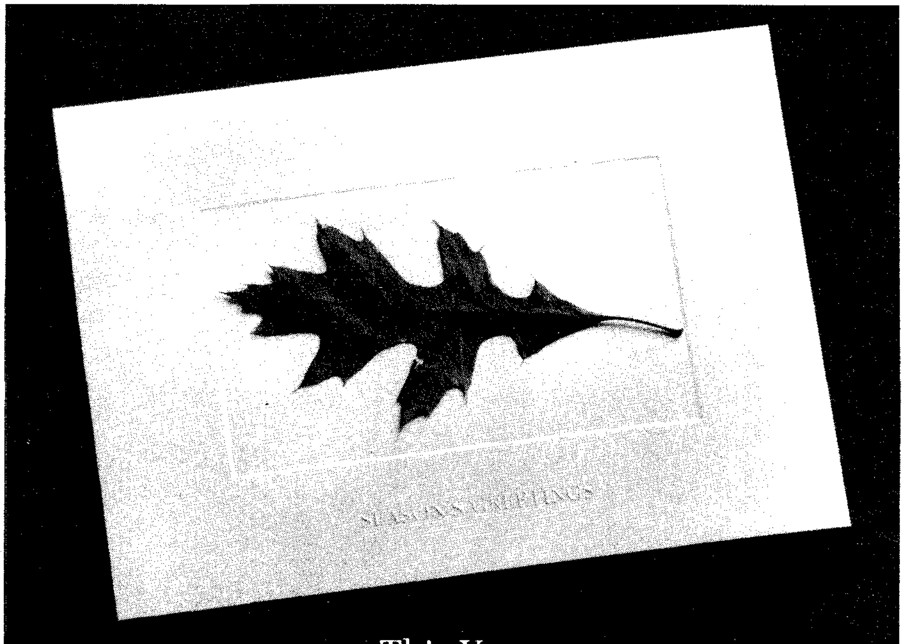
ter, but the actor has such a common face, voice, and accent that he does not embody a usurping upper class. He exudes mafioso nastiness; conversely, Kurt Kasznar, in the Broadway production, scored with a genial look and sound belied by evil words and actions. Much the best is Bill Irwin as Lucky, speaking as well as miming expertly, but looking too much like a nice Ivy Leaguer of bygone days, his crew cut inexplicably dyed white. Lukas Haas makes a decent Boy. And, I repeat, Martin has good moments; only Williams (who even eats that last carrot as if it were a chic hors d'oeuvre) and Nichols are unpardonable. The audience at the first critics' preview laughed itself silly. Yet if theatergoers are really so benighted that only this kind of *Godot* can reach them, they are not worth reaching. Beckett's God, or Godot, is absent; Nichols's *Godot* is dead.

TAKE AN OLD DOG'S WORD FOR IT, there's such a thing as gnawing on a bone too long. When **Spoils of War** opened last May at the Second Stage, it proved one of the worthy Michael Weller's painfully self-revealing but less absorbing offerings. Apparently Austin Pendleton, the director, had helped Weller shape the material, but now the pair have overshot the mark. Whereas the earlier version felt slavishly autobiographical, this one feels too calculated for effect, contrivance elbowing out reality. And it's worse.

As the crazy, impossible, wonderful mother (when will we have earned a moratorium on her likes?), Kate Nelligan continues to be insufficiently New York Jewish and excessively solipsistic primadonnaish. As the divorced father, rewritten more sympathetically—but also less persuasively—Jeffrey De Munn gives what may be his first unconvincing performance: chuckling mechanically, routinely blustering or soft-pedaling (granted, some of his confrontational scenes now make little sense), and radiating synthetic forthrightness. He sticks retards into almost every line (but, then, Pendleton has directed the whole thing at an embalmed pace), and neither he nor his much younger lover, Penny, conveys their supposedly warm, uncomplicated relationship. As this earthy Central Park zookeeper, Marita Geraghty is pretty but vapid and stilted, unlikely to be good with the male, or any other, animal.

Christopher Collet continues to be appealing as the son, and Kevin O'Rourke is now more relaxed as a comical Texan, though his part has been unduly cut. In the even more truncated part of Mother's friend from idealistic leftist days, Alice Playten does well enough in a dreamy, abstracted sort of way. But in a play where the set could do much to enhance the moods, the good Andrew Jackness does his first perfunctory work. ■



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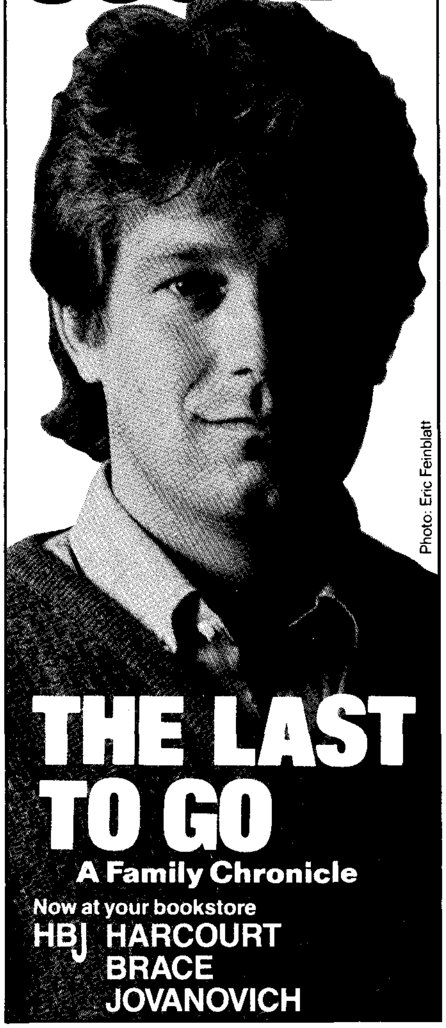

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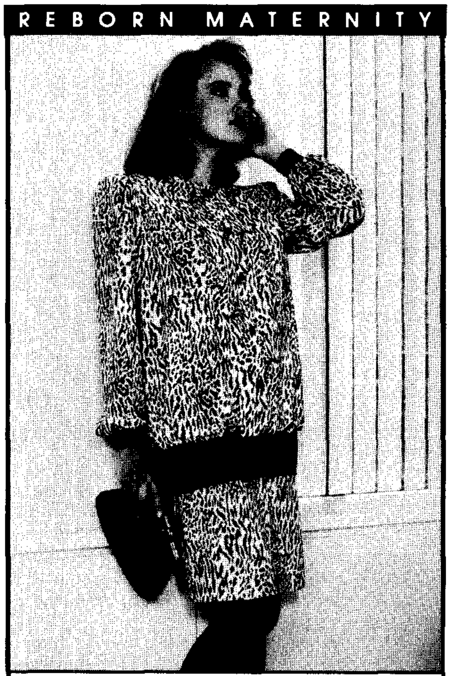

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 16

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MOVIES
THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 11/22: *Hello Actors Studio.* #2—Through 11/24: "Sjöström and Stiller: The Screen's First Masters." 11/16: *Ingeborg Holm; The Phantom Carriage.* 11/17–18: *Wild Strawberries; Terhe Vigen.* 11/19–20: *The Wind; The Temptress; Mauritz Stiller.* 11/21: *The Song of the Scarlet Flower; Thomas Graal's First Child; The Prisoner of Carlsten's Fort.* 11/22: *Hotel Imperial; The Story of Gosta Berling; Mauritz Stiller.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 11/16: *The Man With the Golden Arm; Forever Amber.* 11/17: *The Defiant Ones; Anatomy of a Murder.* 11/18–19: *The Manchurian Candidate; Seconds.* 11/20: *Open City; Women Without Names.* 11/21–22: "Lost Laurel and Hardy."
3. **ESSEX—Grand St. at Essex. St.** (982-4455). *They Live.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Wings of Desire.* #2—*Married to the Mob.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Things Change.* #2—*Madame Sousatzka.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *Lair of the White Worm.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Everybody's All-American.* #2—*Spike of Bensonhurst.* #3—Through 11/17: *Iron Eagle II.* Opening 11/18: *High Spirits.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 11/16: *Blackmail; Sabotage.* 11/17: *Sweet Bird of Youth; Summer and Smoke.* 11/18–19: *Dinner at Eight; The Women.* 11/20: *Masculin-Feminin.* 11/21: *Band of Outsiders; Breathless* (1959). 11/22: *Odd Man Out; An Outcast of the Islands.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 11/16–17: *Raising Arizona; Batman.* 11/18–19: *Raiders of the Lost Ark; Star Wars.* 11/20: *Subway; Le Dernier Combat.* 11/21–22: *Planes, Trains, and Automobiles; Roxanne.*
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*A Cry in the Dark.* #2—*Gorillas in the Mist.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Without a Clue.* #2—*Matador.* #3—*Bagdad Cafe.* #4—Through 11/17: "The 21st International Tournee of Animation." Beg. 11/18: *Mystic Pizza.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Crossing Delancey.* #2—*Ernest Saves Christmas.* #3—Through 11/17: *They Live.* Through 11/17: *The Land Before Time.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). Through 11/17: *Mystic Pizza.* Opening 11/18: *Oliver and Company.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *They Live.*
23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590). Film clips from fifties rock 'n' roll stars.
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Distant Thunder.* #2—Through 11/17: *The Accused.* Opening 11/18: *The Land Before Time.* #3—*U2: Rattle and Hum.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Punchline.*
26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). *The Good Mother.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *A Fish Called Wanda.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Everybody's All-American.* #2—*Clara's Heart.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *U2: Rattle and Hum.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—Through 11/17: *Iron Eagle II.* Opening 11/18: *High Spirits.* #2—*Spike of Bensonhurst.* #3—*Alien Nation.* #4—*A Cry in the Dark.* #5—Program Unavailable. #6—Program Unavailable.
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408) *The Good Mother.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *They Live.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262) *Child's Play.* **EMBASSY 3**—*Who Framed Roger Rabbit.* **EMBASSY 4**—*Ernest Saves Christmas.*

37. CINE—Seventh Ave. bet. 47–48th Sts. (398-1720). #1—*Ghost Town.* #2—*Mystic Pizza.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 11/17: *Without a Clue.* Opening 11/18: *Oliver and Company.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Clara's Heart.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Madame Sousatzka.* **CARNEGIE SCREENING ROOM**—(757-2131). *Imagine: John Lennon.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Things Change.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Far North.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Little Dorrit.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Films of Katharine Hepburn and Spencer Tracy." 11/16: *A Bill of Divorcement; Up the River.* 11/17: *Long Day's Journey Into Night.* 11/18–19: *Desk Set; The Rainmaker.* 11/20–21: *Quality Street; Christopher Strong.* 11/22–23: *Bad Day at Black Rock; The Last Hurrah.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Mystic Pizza.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Bird.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Another Woman.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 11/17: *Lair of the White Worm.* Opening 11/18: *Oliver and Company.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Everybody's All-American.* #2—Through 11/17: *They Live.* Opening 11/18: *The Land Before Time.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Madame Sousatzka.* **CORONET**—*A Cry in the Dark.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Punchline.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). Closed for renovations.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Spike of Bensonhurst.* #2—Through 11/17: *U2: Rattle and Hum.* Opening 11/18: *High Spirits.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Good Mother.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Child's Play.* #2—*Distant Thunder.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Crossing Delancey.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Accused.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 11/17: *Punchline.* Opening 11/18: *Fresh Horses.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 11/17: *Mystic Pizza.* Opening 11/18: *Oliver and Company.* #2—*Ernest Saves Christmas.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*U2: Rattle and Hum.* #2—*Iron Eagle II.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Accused.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Salaam Bombay!* #2—*Hotel Terminus.* #3—*The Thin Blue Line.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Women on the Verge of a Nervous Breakdown.* #2—*Women on the Verge of a Nervous Breakdown.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *The Good Mother.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—Through 11/17: *U2: Rattle and Hum.* Opening 11/18: *Fresh Horses.* #2—*Iron Eagle II.* #3—*Child's Play.* #4—*A Cry in the Dark.* #5—*Mystic Pizza.* #6—*Distant Thunder.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Things Change.* #2—*They Live.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Spike of Bensonhurst.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Everybody's All-American.* #2—*Ernest Saves Christmas.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Child's Play.* #2—*They Live.* #3—Program Unavailable. #4—Program Unavailable.

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Spike of Bensonhurst.* #2—*They Live.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*They Live.* #2—*Child's Play.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.–Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30, and 4;30: *Behold Hawaii* and *Dance of Life*, both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—35 Avenue at 36 St., Astoria (718-784-0077). $4. Through 12/9: "Jerry Lewis: A Film and Television Retrospective."

ANTHOLOGY FILM ARCHIVES—34 Second Ave. (505-5181). $5. 11/16 at 6: *The Aryan* (1919), *Hell's Hinges* (1916), dir. William S. Hart, *Easy Street* (1917), *The Immigrant* (1917), dir. Chaplin; at 7: "Bruce Elder No. 6"; at 8: *Hallelujah the Hills* (1962), dir. Adolfas Mekas. 11/17 at 6: *The Cure* (1917), *The Adventurer* (1917), *Straight Shooting* (1917), dir. John Ford; at 7: "Bruce Elder No. 4"; at 8:30: *Dames du Bois de Bologne* (1944), dir. Robert Bresson. 11/18 at 7: "Bruce Elder No. 7"; at 8:30: *Un Condamne a Mort s'est Echappe* (1956), dir. Robert Bresson. 11/19 at 6; *Cabaret* (1972), dir. Bob Fosse; at 7: "Bruce Elder No. 5." 11/20 at 4: *Little Fugitive* (1953), dir. Morris Engel; at 5: "Films By Stan Brakhage"; at 6:30: *Hearts of the World* (1918), dir. D. W. Griffith; at 7: "Bruce Elder No. 6." 11/21 at 7: "Hollis Frampton No. 7." 11/22 at 6: *Shoulder Arms* and *A Dog's Life* (1987), dir. Chaplin; at 8: *George* (1964), dir. Stanton Kaye; *David Holzman's Diary* (1967), dir. Jim McBride; at 8:30: "Hollis Frampton No. 8."

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $5; nonmembers, $6. Through 11/18: "Presenting Buddhadeb Dasgupta." 11/18 at 3: *Crossroads* (1982), dir. Dasgupta; at 7: *The Return* (1986), dir. Dasgupta.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 12/18: "Cleopatra's Egypt: Hollywood and History." 11/20 at 2: *Cleopatra* (1934), dir. Cecil B. De Mille.

CASA DE ESPANA—314 E. 39th St. (689-4232). 11/19 at 4: *The Young and the Damned* (1950); at 5:30; *The Criminal Life of Archibaldo de la Cruz* (1955). 11/22 at 7: *Nazarin* (1959).

CENTER FOR PHOTOGRAPHY AT WOODSTOCK—59 Tinker St, Woodstock (914-679-9957). 11/18 at 8: "Trick Films": Film historian Tom Gunning screens films from the early 1900s.

CLOCKTOWER—108 Leonard St. (233-1096). Free. Through 12/11: "Here and There: Travels," an exploration of the historical tradition and contemporary manifestations of travel in video and film.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 11/16 at 7: "Features From Hungary." 11/17 at 7: *The Thursday People* (1987), dir. George Kuchar. 11/18 at 8: *There was an Unseen Cloud Moving*

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(1987), dir. Leslie Thornton. 11/19–22: "Point of View Documentary Series." 11/19 at 8: "Program I: Nicaragua": *Hear/Say/See-Here* (1986), dir. Jeffrey Skoller; *Aspects of a Certain History* (1984), dir. John Knecht. 11/20 at 8: "Program II": *Loads* (1980), dir. Curt McDowell; *Soft Fiction* (1979), dir. Chick Strand. 11/21 at 7: "Program III": *Sincerely* (1980), dir. Lynn Kirby; *A Man When He is a Man* (1982), dir. Valeria Sarmiento. 11/22 at 7: "Program IV": *I Love $* (1986), dir. Johan Van der Keuken. 11/19 at 11 a.m.: "Films for Kids": "American Indian Legends: *The Owl That Married the Goose; North American Indian Legends; The Loon's Necklace.*

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 11/16 at 7: "Chelsea Hotel Screening": *D.O.A.* (1981), dir. Leah Kowalsky; *The Chelsea Hotel* (1983), dir. David Meyer; *Chelsea Dance*, choreography by Merle Lister; *Virgil Thomson at 90*, dir. John Huszar.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 11/16 at 2, 6, and 8:45: *Le Silence est D'or* (1947), dir. René Clair. 11/18–20: "A Tribute to Maurice Chevalier." 11/18 at 6: *The Love Parade* (1929), dir. Ernst Lubitsch; at 8:30; *One Hour With You* (1932), dir. Lubitsch; at 10:15: *The Merry Widow* (1934), dir. Ernst Lubitsch. 11/19 at 2: *Love Me Tonight* (1932), dir. Rouben Mamoulian; at 3:45: "Something Special," a program of rare footage; at 5:45: *Folies-Bergère* (1935) dir. Roy Del Ruth; at 7:45: *Break the News* (1938), dir. René Clair; at 9:15: *My Seven Little Sins* (1955), dir. Jean Boyer. 11/20 at 1: *Love in the Afternoon* (1957), dir. Billy Wilder; at 3:30; *Gigi* (1958), dir. Vincente Minnelli; at 6: *Can-Can* (1960), dir. Walter Lang; at 8:45: *Fanny* (1961), dir. Joshua Logan.

GLOBAL VILLAGE—454 Broome St. (966-7526). $5. Through 11/18: "The Endangered Documentary and Other Species." 11/18 at 8: *Inside Life Outside*, dir. Sachiko Hamada and Scott Sinkler; *Survival of a Small City*, dir. Nancy Salzer and Pablo Frasconi.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 11/18: "New Films From Japan." 11/17 at 6:30: *How to Care for the Senile* (1986), dir. Sumiko Haneda. 11/18 at 6:30: *Dark Hair* (1980), dir. Midori Kurisaki, who will be present for the screening.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Tickets $5. Through 11/29: "An International Lens on the Holocaust." 11/22 at 7: *Villa Air Bel: Varian Fry in Marseille* (1987, West Germany), dir. Jorg Bundschuh who will be present for the discussion.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 12/3: "Video Viewing Room": *Buddy, Can You Spare a Dime (Shooting the Public)* (1988), dir. Joan Wallace.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 11/18 at 8: Screening of the works of Jose Rodriguez-Soltero. 11/19 at 8: Screening of the work of Nathaniel Dorsky.

EL MUSEO DEL BARIO—1230 Fifth Ave. (831-7272). $10. 11/18–23: "The 1988 National Latino Film and Video Festival." 11/18 at 8:30: *Made in Argentina* (1987), dir. Juan Jose Jusid. 11/19 at 10: *Sabios Arboles, Magicos Arboles* (1987), dir. Jack Delano; at 10:15: *Carpion Milagrero* (1985), dir. Michel Katz; at 11:42: *Entre el Diablo y Los Tigres* (1988), dir. Vicente Franco. 11/20 at 10: *Latino Images* (1988), dir. Yvette-Nieves-Cruz; at 10:58: *Vestigios* (1988), dir. Graciella Cantiello; at 11:22: *Mujeres For Export* (1987), dir. Tommy Garcia and Jose Rodriguez. 11/21 at 3: *Gangs* (1988), dir. Jesus Trevino; at 3:46: *Brooklyn Freestyle* (1987), dir. Hector Sanchez; at 4: *Esperanza* (1985), dir. Sylvia Morales.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.–Sat. noon–5, Tue. noon–8. Through 1/12/89: "Young and Rubican and Broadcasting: Growing Up Together." "Comedy Break": 11/15–16: "I Love Lucy: Hollywood at Last", "The Phil Silvers Show." 11/22–23: "The Honeymooners" and "I Love Lucy." "Saturday Screenings for Children," 11/19 at 3: "A Charlie Brown Thanksgiving" and "Daniel Boone: The Thanksgiving Story."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 11/27: "Anna Magnani." 11/17 at 2:30: *The Golden Coach* (1953), dir. Jean Renoir; at 6: *Nella citta l'inferno* (1959), dir. Renato Castellani. 11/18 at 2:30: *Wild is the Wind* (1957), dir. George Cukor; at 6: *The Rose Tatoo* (1955), dir. Daniel Mann. 11/19 at 2: *Risate di gioia* (1960), dir. Mario Monicelli; at 5: (See 11/18 at 2:30). 11/20 at 2: (See 11/18 at 6); at 5: *La Sciantosa* (1971), dir. Alfredo Giannetti. 11/21 at 2:30: *The Fugitive Kind* (1960), dir. Sidney Lumet; at 6: (See 11/19 at 2). 11/22 at 2:30: *correva l'anno di grazia 1870* (1972), dir. Alfredo Giannetti; at 6: (See 11/21 at 2:30). **Titus Theater 2:** 11/17 at 3 and 6: "What's Happening?": Films by Joris Ivens. 11/18 at 3 and 6: "Film/Video Arts: 21 Years of Independents" films released by the Youth Film Distribution Center. 11/21 at 6:30: "Cineprobe": Nathaniel Dorsky screens *Alaya* (1976) and *Pneuma* (1977).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 11/16 at 8: *Mother Joan of the Angels* (1961), dir. Jerzy Kawalerowicz. 11/17 at 8: *Kiss Daddy Good Night* (1988, U.S.), dir. Peter Ily Huemer; director will be present for the screening. 11/18–23: *Boyfriends and Girlfriends* (1987, France), dir. Eric Rohmer.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609). Free. 11/17 at noon: "Viewpoint...A Jewish Festival of the Arts": *Bambinger* (1985), dir. Doug Jackson; *Isaac in America: A Journey with Isaac Bashevis Singer* (1986), dir. Amram Nowak; at 6: "Meet the Makers–Video": *A Jar Full of Jam* (1988), dir. Dan Reeves. 11/22 at noon: "Featuring...the Birth of Israel": *Exodus* (1960), dir. Otto Preminger, with Paul Newman and Eva Maria Saint; at 2:30: "Collector's Choice...A Jewish Festival of the Arts": *The Rise and Fall of the Borscht Belt* (1985), dir. Peter Davis.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $15; $5, single ticket. "What Matters Most" film series. "Personal Integrity in the Modern Era." 10/20 at 8: *The Official Story* (1985, Argentina), dir. Luis Puenzo.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 11/23: "Autumn in Japan: ACelebration of the Films of Shochiku." 11/16–17 at 6: *Final Take: The Golden Age of the Movies* (1986), dir. Yoji Yamada; at 8: *Violence at Noon* (1966), dir. Nagisa Oshima; at 10: *The Affair* (1967), dir. Yoshishige Yoshida. 11/18–20 at 6: *I Lived...But* (1983), dir. Kazuo Inoue; at 8: *Where Spring Comes Late* (1970), dir. Yoji Yamada; at 10: *Death Shadows* (1987), dir. Hideo Gosha. 11/19–20 at 2: *The Yearning Laurel* (1937), dir. Kosho Nomura; at 4: *Tora-San Plays Daddy* (1988), dir. Yoji Yamada. 11/22 at 7:30: *The Loyal 47 Ronin* (1941), dir. Kenji Mizoguchi.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $4, members; $5, nonmembers. "Silent Sundays." 11/20 at 3: *Tumbleweeds* (1925), dir. King Baggott, with William S. Hart, live piano accompaniment by Donald Sosin.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Autumn 88 Film Series." 11/19 at 12:30; *Lamentations* (1985), dir. Bruce Elder.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "1988–89 New American Film and Video Series." 11/22–12/22: *Each Time I See You, I Feel It Could Be the Last* (1987), dir. Al Wong, a film, video, and photographic record of the media and performance artists' 91-year-old father.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*They Live.* #2—*Child's Play.* #3—*Spike of Bensonhurst.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Ernest Saves Christmas.* #2—*Spike of Bensonhurst.* #3—*The Accused.* #4—*U2: Rattle and Hum; Child's Play.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Ernest Saves Christmas.* #2—*U2: Rattle and Hum.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*U2: Rattle and Hum.* #2—*They Live; Child's Play.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 11/17: *They Live.* Beg. 11/18: *Alien Nation.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Iron Eagle II.* #2—*Spike of Bensonhurst.* #3—Through 11/17: *They Live.* Beg. 11/18: *The Land Before Time Began.* #4—Through 11/17: *Everybody's All-American.* Beg. 11/18: *Fresh Horses.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *They Live.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*U2: Rattle and Hum.* #2—*The Accused.* #3—*Iron Eagle II.* #4—*Child's Play.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Spike of Bensonhurst.* #2—Through 11/17: *Halloween IV: The Return of Michael Myers.* Beg. 11/18: *The Land Before Time Began.* #3—*They Live.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Kiss.* #3—*The Good Mother.* #4—*Mystic Pizza.* #5—*U2: Rattle and Hum.* #6—*The Accused.* #7—*They Live.* #8—*Alien Nation.* #9—*Clara's Heart; Child's Play.* #10—*A Cry in the Dark.* #11—*Ernest Saves Christmas.* #12—*Iron Eagle II.* #13—*Spike of Bensonhurst.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Good Mother.* #2—*The Accused.* #3—*Everybody's All-American.* #4—*Ernest Saves Christmas.* #5—*Iron Eagle II.* #6—*Spike of Bensonhurst.* #7—*A Cry in the Dark.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Spike of Bensonhurst.* #2—*Everybody's All-American.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*U2: Rattle and Hum.* #2—*Ernest Saves Christmas.* #3—*The Good Mother.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*The Good Mother.* #2—*Things Change; The Accused.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Ernest Saves Christmas.* #2—*Clara's Heart.* #3—*The Accused.* #4—*Halloween IV: The Return of Michael Myers.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Child's Play.* #2—*They Live.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*They Live.* #2—*Spike of Bensonhurst.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*They Live.* #2—*U2: Rattle and Hum.* #3—*Mystic Pizza.* #4—*Halloween IV: The Return of Michael Myers.* #5—*Child's Play.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*They Live.* #2—*Iron Eagle II.* #3—*Ernest Saves Christmas.* #4—*Child's Play.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Child's Play.* #2—*Alien Nation.* #3—*Clara's Heart.* #4—*A Cry in the Dark.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*They Live.* #2—*The Good Mother.* #3—*Everybody's All-American.* #4—*U2: Rattle and Hum.* #5—*Iron Eagle II.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*The Accused.* #2—*They Live.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Ghost Town.* #2—*U2: Rattle and Hum.* #3—*Child's Play.* #4—*Iron Eagle II.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Child's Play.* #2—*U2: Rattle and Hum.* #3—*The Accused.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Spike of Bensonhurst.* #2—*Iron Eagle II.* #3—Through 11/17: *Everybody's All-American.* Beg. 11/18: *1969.* #4—Through 11/17: *They Live.* Beg. 11/18: *The Land Before Time Began.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*U2: Rattle and Hum.* #2—*The Good Mother.* #3—*A Cry in the Dark.* #4—*Spike of Bensonhurst.* #5—Through 11/17: *The Accused.* Beg. 11/18: *The Land Before Time Began.* #6—*Bird.* #7—Through 11/17: *Mystic Pizza.* Beg. 11/18: *Fresh Horses.* #8—Through 11/17: *Crossing Delancey.* Beg. 11/18: *High Spirits.* #9—Through 11/17: *Things Change.* Beg. 11/18: *1969.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333) #1—Through 11/17: *Spike of Bensonhurst.* Beg. 11/18: *The Land Before Time Began.* #2—*Crossing Delancey.* #3—*Child's Play.* #4—*Iron Eagle II.* #5—Through 11/17: *They Live.* Through 11/17: *Fresh Horses.* #6—*U2: Rattle and Hum.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*U2: Rattle and Hum.* #2—*Child's Play.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Iron Eagle II.* #2—*The Accused.* #3—*They Live.* #4—*Spike of Bensonhurst.* #5—*Child's Play.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*They Live.* #2—*Ernest Saves Christmas.* #3—*Spike of Bensonhurst.* #4—*Iron Eagle II.* #5—Through 11/17: *The Accused.* Beg. 11/18: *Fresh Horses.* #6—Through 11/17: *U2: Rattle and Hum.* Beg. 11/18: *The Land Before Time Began.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey.* #2—*Feds.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 11/17: *The Accused.* Beg. 11/18: *1969.* #2—*Ernest Saves Christmas.* #3—*Mystic Pizza; Everybody's All-American.* #4—Through 11/17: *The Good Mother.* Beg. 11/18: *Fresh Horses.*

303. CORONA—PLAZA—(639-7722). Through 11/17: *A Nightmare on Elm Street 4: The Dream Master.* Beg. 11/18: *The Land Before Time Began.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*A Cry in the Dark.* #2—*Iron Eagle II.* #3—*Spike of Bensonhurst.* #4—*The Accused.* #5—Through 11/17: *They Live.* Beg. 11/18: *The Land Before Time Began.* #6—Through 11/17: *The Good Mother.* Beg. 11/18: *Fresh Horses.* #7—Through 11/17: *Everybody's All-American.* Beg. 11/18: *1969.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*U2: Rattle and Hum.* #2—*The Accused.* #3—Program Unavailable.

306. FLUSHING—UA QUARTET—(359-6777). #1—*Iron Eagle II.* #2—*Spike of Bensonhurst.* #3—Through 11/17: *U2: Rattle and Hum.* Beg. 11/18: *High Spirits.* #4—Through 11/17: *They Live.* Beg. 11/18: *The Land Before Time Began.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Good Mother.* #2—*Crossing Delancey.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Mystic Pizza.* #2—*Things Change.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 11/17: *Everybody's All-American.* Beg. 11/18: *High Spirits.* #2—*A Cry in the Dark.* #3—*The Good Mother.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 11/17: *Crossing Delancey.* Beg. 11/18: *Fresh Horses.* #2—*Bird.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Child's Play.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Spike of Bensonhurst.* #2—*Iron Eagle II.* #3—Through 11/17: *They Live.* Beg. 11/18: *The Land Before Time Began.* #4—*Ernest Saves Christmas.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Iron Eagle II.* #2—*Mystic Pizza.* #3—*Child's Play.* #4—*Everybody's All-American.* #5—*Spike of Bensonhurst.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Things Change.* #2—*The Good Mother.* #3—*Without a Clue.* #4—*U2: Rattle and Hum.* #5—*The Accused.* #6—*They Live.* #7—*Ernest Saves Christmas.*

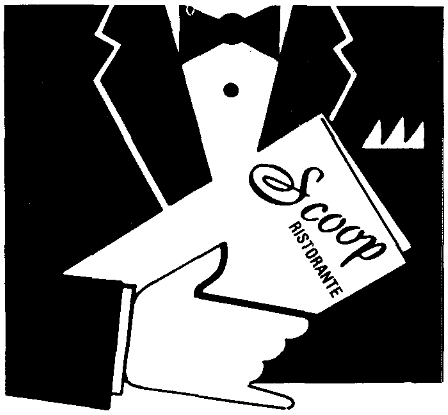
315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Everybody's All-American.* #2—*Spike of Bensonhurst.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Iron Eagle II.* #2—*Child's Play.* #3—*They Live.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*The Accused.* #2—*Mystic Pizza.* #3—*Child's Play.* #4—*U2: Rattle and Hum.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—Program Unavailable. #2—*U2: Rattle and Hum.* #3—*Spike of Bensonhurst.*

320. REGO PARK—DRAKE—(457-4002). *Gorillas in the Mist; Who Framed Roger Rabbit.*



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322. SUNNYSIDE—CENTER—(784-3050). #1—*They Live.* #2—*Child's Play.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Ernest Saves Christmas.* #2—Through 11/17: *U2: Rattle and Hum.* Beg. 11/18: *Oliver and Company.*

401. NEW DORP—HYLAN—(351-6601). #1—*Child's Play.* #2—*The Accused.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Iron Eagle II.* #2—*They Live.* #3—*A Cry in the Dark.* #4—*The Accused.* #5—*U2: Rattle and Hum.* #6—*Spike of Bensonhurst.* #7—*Bird.* #8—Through 11/17: *The Good Mother.* Beg. 11/18: *The Land Before Time Began.* #9—Through 11/17: *Everybody's All-American.* Beg. 11/18: *High Spirits.* #10—Through 11/17: *Halloween IV: The Return of Michael Myers.* Beg. 11/18: *Fresh Horses.*

LONG ISLAND

AREA CODE 516

Nassau County

501. BELLMORE—MOVIES—(783-7200). Through 11/17: *Memories of Me.* Beg. 11/18: *Gorillas in the Mist.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Gorillas in the Mist.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Halloween IV: The Return of Michael Myers.* #2—*Everybody's All-American.* #3—*Crossing Delancey.* #4—*Spike of Bensonhurst.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Child's Play.* #2—*The Good Mother.* #3—*They Live; Spike of Bensonhurst.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Child's Play.* #2—*A Cry in the Dark.* #3—*U2: Rattle and Hum.* #4—*Halloween IV: The Return of Michael Myers.* #5—*Without a Clue.* #6—*The Accused.* #7—*Iron Eagle II.* #8—*The Good Mother.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Iron Eagle II.* #2—*U2: Rattle and Hum.* #3—*Everybody's All-American.*

507. HEWLETT—HEWLETT—(791-6768). *Ernest Saves Christmas.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Spike of Bensonhurst.* #2—*Crossing Delancey.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Iron Eagle II.* #2—Through 11/17: *The Accused.* Beg. 11/18: *High Spirits.* #3—*Ernest Saves Christmas.* #4—*Child's Play.* #5—*The Good Mother.* #6—*U2: Rattle and Hum.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*They Live.* #2—*U2: Rattle and Hum.* #3—*A Fish Called Wanda.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Ernest Saves Christmas.* #2—Through 11/17: *Married to the Mob.* Beg. 11/18: *Oliver and Company.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*They Live.* #2—*U2: Rattle and Hum.* #3—*The Accused.* #4—*The Good Mother.* #5—*Child's Play.* #6—*Mystic Pizza.*

513. LONG BEACH—PARK AVENUE—(432-0576). *Ernest Saves Christmas.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Without a Clue.* #2—*Punchline.* #3—*Spike of Bensonhurst.* #4—*Iron Eagle II.*

515. MALVERNE—TWIN—(599-6966). #1—Through 11/17: *Gorillas in the Mist.* Beg. 11/18: *Without a Clue.* #2—*Memories of Me.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Things Change.* #2—*The Good Mother.* #3—*Spike of Bensonhurst.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*They Live.* #2—*Everybody's All-American.* #3—*Halloween IV: The Return of Michael Myers.* #4—*The Accused.* #5—*Child's Play.* #6—*U2: Rattle and Hum.* #7—*Spike of Bensonhurst.* #8—*Iron Eagle II.* #9—*A Cry in the Dark.*

518. MASSAPEQUA—PEQUA—(799-6464). *The Good Mother.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Good Mother.* #2—*They Live.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Ernest Saves Christmas.* #2—*U2: Rattle and Hum.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Punchline.* #2—*Child's Play.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Ernest Saves Christmas.* #2—*U2: Rattle and Hum.* #3—*They Live.* #4—*Mystic Pizza.* #5—*Everybody's All-American; Child's Play.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*The Good Mother.* #2—*The Accused.* #3—*Everybody's All-American.* #4—*A Cry in the Dark.* #5—*Mystic Pizza.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Child's Play.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Fresh Horses.* #2—*Without a Clue.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Bird.* #2—*Things Change.* #3—*Everybody's All-American.*

528. SYOSSET—UA CINEMA 150—(364-0700). *A Cry in the Dark.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Kiss.* #3—*The Good Mother.* #4—*Feds; Everybody's All-American.* #5—*They Live.* #6—*Mystic Pizza; Coming to America.* #7—*The Accused.* #8—*U2: Rattle and Hum.* #9—*Child's Play.* #10—*Die Hard.* #11—*Clara's Heart.* #12—*Iron Eagle II.* #13—*Spike of Bensonhurst; Ernest Saves Christmas.*

531. WANTAGH—WANTAGH—(781-6969). *A Fish Called Wanda.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*U2: Rattle and Hum.* #2—*Iron Eagle II.* #3—*Spike of Bensonhurst.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Who Framed Roger Rabbit; Things Change.* #2—*A Cry in the Dark.* #3—*Bird.* #4—*Bird.* #5—*Alien Nation.* #6—*Madame Sousatzka.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Second Victory.* #2—*Bagdad Cafe.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 11/17: *Mystic Pizza.* Beg. 11/18: *High Spirits.* #2—*Iron Eagle II.* #3—*Spike of Bensonhurst.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Good Mother.* #2—*The Accused.* #3—*U2: Rattle and Hum.*

602. BAY SHORE—CINEMA—(665-1722). Through 11/17: *Everybody's All-American.* Beg. 11/18: *Fresh Horses.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*They Live.* #2—*Child's Play.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Program Unavailable. #2—Program Unavailable.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Big.* #2—*Mystic Pizza.* #3—*The Good Mother.* #4—*U2: Rattle and Hum.* #5—*Feds.* #6—*They Live.* #7—*Halloween IV: The Return of Michael Myers.* #8—*Alien Nation.* #9—*Everybody's All-American.* #10—*The Accused.* #11—*Child's Play; Iron Eagle II.* #12—*Spike of Bensonhurst; Ernest Saves Christmas.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Good Mother.* #2—*Child's Play.* #3—*Alien Nation.* #4—*Everybody's All-American.* #5—*Mystic Pizza.* #6—*The Accused.* #7—*U2: Rattle and Hum.* #8—*Halloween IV: The Return of Michael Myers.* #9—*They Live.* #10—*A Cry in the Dark.* #11—*Iron Eagle II.* #12—*Spike of Bensonhurst; Ernest Saves Christmas.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Spike of Bensonhurst.* #2—*U2: Rattle and Hum.* #3—Through 11/17: *They Live.* Beg. 11/18: *The Land Before Time Began.* #4—*Ernest Saves Christmas.* #5—*Iron Eagle II.* #6—Through 11/17: *The Accused.* Beg. 11/18: *Fresh Horses.* #7—Through 11/17: *Everybody's All-American; Mystic Pizza.* Beg. 11/18: *High Spirits.* #8—Through 11/17: *The Good Mother.* Beg. 11/18: *1969.*

611. CORAM—PINE—(698-6442). #1—*Everybody's All-American.* #2—*Mystic Pizza.* #3—*The Good Mother.* #4—*A Fish Called Wanda.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Bird.* #2—*A Cry in the Dark.* #3—Through 11/17: *Ernest Saves Christmas.* Beg. 11/18: *High Spirits.* #4—Through 11/17: *The Good Mother.* Beg. 11/18: *The Land Before Time Began.* #5—Through 11/17: *Everybody's All-American.* Beg. 11/18: *Fresh Horses.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Child's Play.* #2—Through 11/17: *Mystic Pizza.* Beg. 11/18: *High Spirits.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Everybody's All-American.* #2—*The Good Mother.* #3—*Crossing Delancey.* #4—*Without a Clue.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Accused.*

618. ISLIP—ISLIP—(581-5200). #1—*The Good Mother.* #2—*The Accused.* #3—*U2: Rattle and Hum.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Good Mother.*

620. LINDENHURST—LINDENHURST—(888-5400). *A Fish Called Wanda.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*U2: Rattle and Hum.* #2—*They Live.* #3—*Without a Clue; Child's Play.* #4—*Ernest Saves Christmas; Everybody's All-American.* #5—*Crossing Delancey; Things Change.* #6—*Mystic Pizza; Spike of Bensonhurst.*

623. NORTHPORT—NORTHPORT—(261-8600). *Bambi; A Fish Called Wanda.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Accused.* #2—*Halloween IV: The Return of Michael Myers.* #3—*The Land Before Time Began.* #4—Through 11/17: *Alien Nation.* Beg. 11/18: *Fresh Horses.* #5—Through 11/17: *The Good Mother.* Beg. 11/18: *High Spirits.* #6—*Everybody's All-American.* #7—*U2: Rattle and Hum.* #8—*Spike of Bensonhurst.* #9—*They Live.* #10—Through 11/17: *Crossing Delancey.* Beg. 11/18: *1969.* #11—*Ernest Saves Christmas.* #12—*Mystic Pizza.* #13—*Child's Play.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Without a Clue.* **WEST**—*Everybody's All-American.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 11/17: *Pascali's Island.* Beg. 11/18: *Track 29.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Child's Play.* #2—*Ernest Saves Christmas.* #3—*They Live.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Spike of Bensonhurst.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 11/17: *U2: Rattle and Hum.* Beg. 11/18: *Ernest Saves Christmas.* #2—Through 11/17: *They Live.* Beg. 11/18: *Madame Sousatzka.* #3—Through 11/17: *The Accused.* Beg. 11/18: *1969.* #4—*Spike of Bensonhurst.* #5—*Iron Eagle II.*

635. STONY BROOK—LOEWS—(751-2300). #1—*U2: Rattle and Hum.* #2—*The Accused.* #3—*Iron Eagle II.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Without a Clue.* #2—*A Fish Called Wanda; Ernest Saves Christmas.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Everybody's All-American.* #2—*U2: Rattle and Hum.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Mystic Pizza.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Good Mother.* #2—*Child's Play.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Iron Eagle II.* #2—*Bird.* #3—Through 11/17: *Things Change.* Beg. 11/18: *Fresh Horses.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Child's Play.* #2—*The Good Mother.*

704. HARRISON—CINEMA—(835-5952). *Memories of Me.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Crossing Delancey.* #2—*The Accused.* #3—*Halloween IV: The Return of Michael Myers.* #4—*Bird.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Mystic Pizza.* #2—*The Good Mother.* #3—*The Accused.* #4—*Iron Eagle II.* #5—*Everybody's All-American.* #6—*U2: Rattle and Hum.* #7—*They Live.* #8—*Child's Play.* #9—*Ernest Saves Christmas.* #10—*A Cry in the Dark.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Good Mother.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Everybody's All-American.* #2—*Spike of Bensonhurst.* #3—Through 11/17: *Crossing Delancey.* Beg. 11/18: *The Land Before Time Began.* #4—Through 11/17: *They Live.* Beg. 11/18: *Fresh Horses.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Ernest Saves Christmas.* #2—Through 11/17: *Spike of Bensonhurst.* Beg. 11/18: *The Land Before Time Began.* #3—*U2: Rattle and Hum.* #4—*Mystic Pizza.* #5—*Everybody's All-American.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*They Live.* #2—*Child's Play.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Ernest Saves Christmas.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Crossing Delancey.* #4—*Clara's Heart.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Everybody's All-American.* #2—*The Good Mother.* #3—*U2: Rattle and Hum.* #4—*The Accused.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Punchline.*

718. RYE—RYE RIDGE—(939-8177). #1—*Mystic Pizza.* #2—*The Accused.*

719. SCARSDALE—FINE ARTS—(723-6699). *Mystic Pizza.*

720. SCARSDALE—PLAZA—(725-0078). *Gorillas in the Mist.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Everybody's All-American.* #2—*Spike of Bensonhurst.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Good Mother.* #2—*U2: Rattle and Hum.* #3—*Child's Play.* #4—*Everybody's All-American.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Spike of Bensonhurst.* #2—Through 11/17: *They Live.* Beg. 11/18: *The Land Before Time Began.* #3—Through 11/17: *Halloween IV: The Return of Michael Myers.* Beg. 11/18: *High Spirits.* #4—*A Cry in the Dark.* #5—*Ernest Saves Christmas.* #6—*The Accused.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Halloween IV: The Return of Michael Myers.* #2—*They Live.* #3—*Ernest Saves Christmas; Child's Play.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Child's Play.* #2—Through 11/17: *Punchline.* Beg. 11/18: *High Spirits.* #3—*Ernest Saves Christmas.* #4—*Spike of Bensonhurst.* #5—Through 11/17: *They Live.* Beg. 11/18: *The Land Before Time Began.* #6—Through 11/17: *Mystic Pizza.* Beg. 11/18: *Fresh Horses.* #7—*Iron Eagle II.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Crossing Delancey.* #2—*Gorillas in the Mist.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Everybody's All-American.* #2—*Without a Clue.* #3—*A Fish Called Wanda.* #4—*They Live.* #5—*Ernest Saves Christmas.*

755. NEW CITY—TOWN—(634-5100). #1—*Child's Play.* #2—*The Accused.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Everybody's All-American.* #2—*Spike of Bensonhurst.*

757. NYACK—CINEMA EAST—(358-6631). *The Good Mother.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Accused.* #2—*Ernest Saves Christmas.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Without a Clue.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Everybody's All-American.*

763. STONY POINT—9 W—(942-0303). Program Unavailable.

764. SUFFERN—LAFAYETTE—(357-6030). *U2: Rattle and Hum.*

CONNECTICUT

AREA CODE 203

Fairfield County

801. DANBURY—CINE—(743-2200). #1—*The Good Mother.* #2—*Mystic Pizza.* #3—*Ernest Saves Christmas.*

802. DANBURY—CINEMA—(748-2923). #1—*A Cry in the Dark; Everybody's All-American.* #2—*The Accused.*

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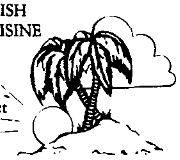

803. DANBURY—PALACE—(748-7496). #1—*Iron Eagle II.* #2—*U2: Rattle and Hum.* #3—*Child's Play.*

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

808. GREENWICH—PLAZA—(869-4030). #1—*Bird; Things Change.* #2—*The Good Mother; A Cry in the Dark.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Crossing Delancey.* #2—*The Good Mother.*

812. RIDGEFIELD—CINEMA—(438-3338). *Crossing Delancey; Short Circuit II.*

813. SOUTH NORWALK—SONO—(866-9202). 11/16-17: *Commissar.* 11/18-24: *The Thin Blue Line.*

814. SPRINGDALE—STATE—(325-0250). Program Unavailable.

815. STAMFORD—AVON—(324-9205). #1—*Iron Eagle II.* #2—*Ernest Saves Christmas.*

816. STAMFORD—CINEMA—(324-3100). #1—*Mystic Pizza.* #2—*Child's Play.* #3—*Everybody's All-American.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*U2: Rattle and Hum.* #2—*The Accused.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Child's Play.* #2—*Ernest Saves Christmas.* #3—*U2: Rattle and Hum.* #4—*Iron Eagle II.* #5—*Everybody's All-American.* #6—*They Live.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*U2: Rattle and Hum.* #2—*The Accused.* #3—*Child's Play.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Child's Play.* #2—*U2: Rattle and Hum.* #3—*They Live.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*U2: Rattle and Hum.* #2—*Everybody's All-American.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Mystic Pizza.* #2—*The Accused.* #3—*They Live.* #4—*The Good Mother.* #5—*U2: Rattle and Hum.* #6—*Child's Play.* #7—*A Cry in the Dark.* #8—*Ernest Saves Christmas.* #9—*Iron Eagle II.*

903. JERSEY CITY—STATE—(653-5200). #1—*Spike of Bensonhurst.* #2—*Child's Play.* #3—Through 11/17: *They Live.* Beg. 11/18: *The Land Before Time Began.* #4—*Iron Eagle II.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Ernest Saves Christmas.* #2—*Bird.* #3—*The Good Mother.* #4—*They Live.* #5—*Child's Play.* #6—*Mystic Pizza.* #7—*Everybody's All-American.* #8—*Alien Nation.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Accused.* #2—*Spike of Bensonhurst.* #3—*A Cry in the Dark.* #4—*Iron Eagle II.* #5—*U2: Rattle and Hum.* #6—*Halloween IV: The Return of Michael Myers.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Program Unavailable.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Last Temptation of Christ.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Halloween IV: The Return of Michael Myers.* #2—*Iron Eagle II.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *U2: Rattle and Hum.*

913. IRVINGTON—CASTLE—(372-9324) #1—Program Unavailable. #2—Program Unavailable.

914. LIVINGSTON—COLONY—(992-0800). *The Good Mother.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Program Unavailable.

916. MILLBURN—MILLBURN—(376-0800). #1—*Gorillas in the Mist.* #2—*Without a Clue.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Good Mother.* #2—*Child's Play.* #3—*They Live.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Ernest Saves Christmas.* #2—*Everybody's All-American.* #3—*Clara's Heart.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Child's Play.* #2—*Halloween IV: The Return of Michael Myers; Ernest Saves Christmas.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 11/17: *Iron Eagle II.* Beg. 11/18: *High Spirits.* #2—Through 11/17: *Things Change.* Beg. 11/18: *Fresh Horses.* #3—*The Accused.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*A Cry in the Dark.* #2—*U2: Rattle and Hum.* #3—*The Accused.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *A Fish Called Wanda.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Child's Play.* #2—*They Live.*

932. ELIZABETH—ELMORA—(352-3483). Program Unavailable.

933. LINDEN—QUAD—(925-9787). #1—*Halloween IV: The Return of Michael Myers.* #2—*They Live; Child's Play.* #3—*Ernest Saves Christmas.* #4—*Who Framed Roger Rabbit.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Crossing Delancey.*

936. UNION—UNION—(686-4373). #1—*The Good Mother.* #2—*The Accused.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Spike of Bensonhurst.* #2—Through 11/17: *Mystic Pizza.* Beg. 11/18: *High Spirits.* #3—Through 11/17: *Everybody's All-American.* Beg. 11/18: *Fresh Horses.*

938. WESTFIELD—TWIN—(654-4720). #1—*Ernest Saves Christmas.* #2—*The Good Mother.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*U2: Rattle and Hum.* #2—*Child's Play.*

951. CLOSTER—CLOSTER—(768-8800). *They Live.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Accused.* #2—*The Good Mother.* #3—*Child's Play.* #4—*U2: Rattle and Hum.*

953. EMERSON—TOWN—(261-1000). #1—*U2: Rattle and Hum.* #2—*The Accused.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 11/17: *The Accused.* Beg. 11/18: *The Land Before Time Began.* #2—Through 11/17: *U2: Rattle and Hum.* Beg. 11/18: *Fresh Horses.*

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Everybody's All-American.* #2—*Spike of Bensonhurst.*

958. OAKLAND—TWIN—(337-4478). #1—*Everybody's All-American.* #2—*Punchline.*

959. PARAMUS—CINEMA 35—(845-5070). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *Bird.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*U2: Rattle and Hum.* #2—*Mystic Pizza.* #3—*Punchline.* #4—*Everybody's All-American.* #5—*The Good Mother.* #6—*The Accused.* #7—*Things Change.* #8—*Child's Play.* #9—*Madame Sousatzka.* #10—*A Cry in the Dark.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Ernest Saves Christmas.* #2—*They Live.* #3—*Iron Eagle II.*

964. RAMSEY—CINEMA—(825-2090). *Punchline.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Crossing Delancey.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Spike of Bensonhurst.* #2—*U2: Rattle and Hum.* #3—*The Accused.* #4—*The Good Mother.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Crossing Delancey.* #2—*Ernest Saves Christmas.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Spike of Bensonhurst.* #2—*They Live.* #3—*Ernest Saves Christmas.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Everybody's All-American.* #2—*The Good Mother.* #3—*Mystic Pizza.* #4—*The Accused.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Child's Play.* #2—*Crossing Delancey.* #3—*Everybody's All-American.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Spike of Bensonhurst.* #2—*Ernest Saves Christmas.* #3—Through 11/17: *The Good Mother.* Beg. 11/18: *Fresh Horses.* #4—*Mystic Pizza.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **THE ACCUSED**—(1 hr. 55 min.; 1988) Jodie Foster is accurate and biting as an uneducated, foulmouthed girl, Sarah, who goes into a bar to have a good time, flirts a little, and gets beaten and raped by three men on a pinball machine. The assistant district attorney prosecuting the case (Kelly McGillis, in an intentionally condescending performance) apparently agrees with the men's contention that Sarah was asking for it, because she refuses to put her on the stand as a witness on her own behalf. It's only when a second case gets under way—this time directed at the men who stood around watching—that Sarah gets to tell her story. The point of the movie is that a woman should be able to drink and flirt without getting raped for it. The picture is high-minded melodrama, and what saves it from sententiousness is Foster's performance—and the live-wire direction of Jonathan Kaplan, who brings real heat to the rape scene (it's violent and unenjoyable, but we understand how men could just stand and watch it—*we're* watching it). Tom Topor wrote the screenplay, which gets crude and sentimental in the dawn-of-sisterhood scenes between McGillis and Foster. Produced by the team of Sherry Lansing and Stanley Jaffe. (10/31/88) R. **24, 64, 80, 101, 108, 112, 200, 206, 207, 215, 217, 219, 222, 300, 302, 304, 305, 314, 317, 401, 406, 505, 509, 512, 517, 524, 530, 601, 606, 608, 610, 617, 618, 625, 634, 635, 705, 706, 715, 718, 723, 755, 759, 802, 817, 819, 902, 905, 920, 921, 936, 952, 953, 954, 962, 967, 970**

ALIEN NATION—(1 hr. 39 min.; 1988) A detective thriller set in the near future, when 300,000 alien immigrants are integrated into human society. With James Caan, Mandy Patinkin, and Terence Stamp. Written by Rockne S. O'Bannon. Dir. Graham Baker. R. **33, 104, 112, 213, 533, 606, 608, 625, 904**

ANOTHER WOMAN—(1 hr. 35 min.; 1988) Woody Allen climbing the high towers of anguish once again, and falling off. Gena Rowlands plays Marion, a middle-aged philosophy professor whose morale comes apart. She wanders around an impeccably elegant New York, but the journey is really an interior one. Attacking like guilty thoughts, her husband, her brother, old friends, and old lovers accuse her of being "cold" or "unconsciously flirtatious" or—worst of all—"judgmental." The movie is a bald imitation of Bergman's *Wild Strawberries*, only without the rhapsodic and lyrical imagery. Most of it is stiff and strenuous, like a hectoring "serious" Off Broadway play. What's so terrible about being "judgmental," anyway? It's not judgment most of us fear as much as *bad* judgment. With Ian Holm as Marion's husband, Gene Hackman as an old admirer, Sandy Dennis as an actress friend, and a very pregnant Mia Farrow as a woman Marion overhears talking to her shrink. (10/24/88) PG. **50**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **11, 534**

BIRD—(1 hr. 50 min.; 1988) Clint Eastwood's dolorous portrait of the great alto sax player Charlie "Yardbird" Parker is without a doubt the darkest feature film in the history of American movies. Forest Whitaker gives a lovely performance as Parker, and Diane Venora does very well, too, as Parker's nobly forbearing wife, Chan Richardson, but you can't really see their beautiful and painful scenes together. Eastwood and screenwriter Joel Oliansky capture parts of Parker very well—the playfulness, the irony, the odd bursts of ceremoniousness, the offhand erudition. They suggest that the hip style of black musicians 40 years ago was essentially a controlled inflection of an inborn courtliness and formality. Whitaker's suavity can be dazzling, because it links Parker's personality to the more elegant side of his playing. What the filmmakers can't account for is the ecstatic element in Parker's music. The movie is another portrait of a suffering genius that is much bigger on suffering than genius. (10/10/88) R. **49, 219, 310, 406, 527, 533, 533, 612, 702, 705, 808, 904, 961**

CHILD'S PLAY—(1 hr. 44 min.; 1988) A diabolical killer traps a mother and child in a web of murder by inhabiting an innocent-looking doll. With Alex Vincent, Chris Sarandon, and Catherine Hicks. Screenplay by Don Mancini, John Lafia, and Tom Holland. Dir. Holland. R. **36, 62, 85, 90, 92, 100, 101, 103, 108, 112, 208, 210, 211, 213, 216, 217, 220, 221, 222, 311, 313, 316, 317, 322, 401, 504, 505, 509, 512, 517, 521, 523, 524, 530, 603, 606, 608, 613, 621, 625, 631, 700, 703, 706, 711, 722, 724, 724, 755, 803, 816, 818, 819, 900, 902, 903, 904, 917, 919, 931, 933, 950, 952, 962, 971**

CLARA'S HEART—(1 hr. 48 min.; 1988) A Jamaican housekeeper greatly influences the life of a twelve-year-old boy, bringing him affection and diversion from his parents' impending divorce. With Whoopi Goldberg, Neil Patrick Harris, and Michael Ontkean. Screenplay by Mark Medoff. Dir. Robert Mulligan. PG-13. **31, 42, 112, 207, 213, 530, 714, 918**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, seems to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam is a modern guy who inherited his father's business and stayed on the Lower East Side. He has no ethnic flavor. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. (9/19/88) PG. **20, 63, 219, 220, 301, 307, 310, 503, 508, 524, 616, 621, 625, 705, 708, 714, 725, 809, 812, 935, 966, 968, 971**

A CRY IN THE DARK—(2 hrs. 1 min.; 1988) The true story of Australian couple Lindy and Michael Chamberlain, who were tried for the murder of their baby daughter after the infant mysteriously disappeared during a camping trip. With Meryl Streep and Sam Neill. Screenplay by Robert Caswell and Fred Schepisi. Dir. Schepisi. PG-13. **10, 33, 53, 85, 112, 200, 213, 219, 304, 309, 406, 505, 517, 524, 528, 533, 608, 612, 706, 723, 802, 808, 902, 905, 921, 962**

DIE HARD—(2 hrs. 7 min.; 1988) A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650 million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund*. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **530, 806**

DISTANT THUNDER—(1 hr. 54 min.; 1988) An emotionally troubled combat veteran disappears into the mountains, and the son he has never seen leads the search for him. With John Lithgow and Ralph Macchio. Screenplay by Robert Stitzel. Dir. Rick Rosenthal. R. **24, 62, 85**

ERNEST SAVES CHRISTMAS—(1 hr. 29 min.; 1988) The incomparable Ernest P. Worrell comes to the rescue when Santa's magic bag is stolen. With Jim Varney and Douglas Seale. Screenplay by B. Kline and Ed Turner. Dir. John Cherry. PG. **20, 36, 66, 89, 101, 102, 112, 200, 204, 207, 211. 300, 302, 312, 314, 400, 507, 509, 511, 513, 520, 523, 530, 606, 608, 610, 612, 621, 625, 631, 634, 636, 706, 709, 714, 723, 724, 724, 753, 759, 801, 815, 818, 902, 904, 918, 919, 933, 938, 963, 968, 969, 972**

EVERYBODY'S ALL-AMERICAN—(1 hr. 43 min.; 1988) A rum movie, but Dennis Quaid gives a terrifically moving performance as a star athlete, a great running back from Louisiana who responds to the common fate of growing old as if he had contracted a crippling disease. Quaid's Gavin Grey—brush-cut reddish brown hair, leathery voice, bluff manner—leads his college team to the 1956 Sugar Bowl championship and then marries his sweetheart, the beautiful, blonde campus queen, Babs (Jessica Lange). Yet Gavin's life after college, including a decade or so in pro football, is a long and sodden decline into Nowheresville. Quaid is amazing, but is the decline of an athlete really worth building a movie around? *Everybody's All-American* treats Gavin's growing old as if it were a tragic theme and a quintessential American story rather than a problem one man has special trouble handling. The scheme of the movie is so terribly obvious: Babs, raised to be the perfect helpmate and nothing else, adapts to her husband's decline and goes into business, becoming the family breadwinner; Gavin's adoring nephew Donnie (Tim Hutton) becomes a successful historian who writes books. They rise as he falls. The filmmakers impose a progressive demoralization on the material and ask us to see their scheme as Life in All Its Sorrows. Directed by Taylor Hackford. Written by Tom Rickman, from a novel by Frank Deford. (11/14/88) R. **7, 31, 52, 89, 106, 200, 203, 214, 218, 302, 304, 309, 313, 315, 406, 503, 506, 517, 523, 524, 527, 530, 602, 606, 608, 610, 611, 612, 616, 621, 625, 627, 638, 706, 708, 709, 715, 721, 722, 753, 756,**

761, 802, 816, 818, 901, 904, 918, 937, 956, 958, 962, 970, 971

FAR NORTH—(1 hr. 30 min.; 1988) When their patriarch has an accident on the farm, all four generations of a family come home to Minnesota. With Jessica Lange, Charles Durning, and Tess Harper. Written and directed by Sam Shepard. PG-13. **45**

FEDS—(1 hr. 46 min.; 1988) A comedy about two women who take a crash course at the FBI training academy. With Rebecca De Mornay, Mary Gross, and Ken Marshall. Screenplay by Dan Goldberg and Len Blum. Dir. Goldberg. R. **301, 530, 606**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy–type schmuck). The director, Charles Crichton, working with John Cleese's script, frees the actors to have a good time. Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. PG-13. (7/18/88) **30, 510, 531, 620, 623, 636, 753, 930**

FRESH HORSES—(1 hr. 45 min.; 1988) A drama about a young college student and his obsession with a local woman. With Andrew McCarthy and Molly Ringwald. Screenplay by Larry Ketner. Dir. David Anspaugh. PG-13. **65, 85, 106, 219, 220, 300, 302, 304, 310, 406, 526, 602, 610, 612, 625, 702, 708, 724, 920, 937, 954, 972**

THE GOOD MOTHER—(1 hr. 44 min.; 1988) Unedifying, TV-movieish adaptation of Sue Miller's earnest bestseller. Anna Dunlop (Diane Keaton), a young woman who has just ended an unsatisfactory marriage and who lives with her daughter, Molly, falls in love with a passionate sculptor, Leo Cutter (Liam Neeson), and comes alive sexually for the first time in her life. But then she is severely punished: Her husband starts a custody case on the basis of what Molly has told him—that the sculptor (at Molly's request) allowed her to touch his penis. Because of this minor event, Anna loses custody of her daughter. The movie, and the book, would seem to be an indictment of a society that has trouble dealing with sexual happiness in a mother. But Sue Miller's writing is fundamentally depressed and muffled, and more confusion than anger comes through. We seem to have entered a blighted realm where everyone is stupid and events follow a meaningless and arbitrary course. With James Naughton as the husband, Jason Robards as Anna's defense attorney. (11/14/88) R. **26, 34, 61, 83, 112, 200, 204, 206, 214, 219, 302, 304, 307, 309, 314, 406, 504, 505, 509, 512, 516, 518, 519, 524, 530, 601, 606, 608, 610, 611, 612, 616, 618, 619, 625, 700, 703, 706, 707, 715, 722, 757, 801, 808, 809, 902, 904, 914, 917, 936, 938, 952, 962, 967, 970, 972**

★ **GORILLAS IN THE MIST**—(2 hrs. 5 min.; 1988) It begins as a rather stuffy celebration of a woman who struggles against reversals to perform a great deed. Sigourney Weaver plays Dian Fossey, the American primatologist who went to Africa in 1967 to save the threatened species of mountain gorillas. Settled atop her mountain in Rwanda, she makes contact with the animals. Fossey protects them against the Batwa poachers, who slaughter the gorillas to sell the hands and heads to traders. When the obsessional side of Fossey's character takes over, Weaver turns into a hurricane. She becomes inhuman, and the movie becomes a courageous exploration of the way moral fervor can turn someone into a monster. It's a tragic paradox. With Bryan Brown as Fossey's sometime lover Bob Campbell, who publicized her all over the world. Written by Anna Hamilton Phelan. Directed by Michael Apted. (10/3/88) PG-13. **10, 320, 501, 502, 515, 720, 725, 916**

HELLO ACTORS STUDIO—(2 hrs. 45 min.; 1987) A documentary about one of the world's preeminent acting schools. With Paul Newman, Ellen Burstyn, and Eli Wallach. Dir. Annie Tresgot. **1**

HIGH SPIRITS—(1 hr. 48 min.; 1988) The owner of a castle in Ireland plans to turn his crumbling ancestral home into a haunted amusement park to bring in tourist money, but the spirits of his deceased ancestors turn the prank into reality. With Daryl Hannah, Peter O'Toole, and Steve Guttenberg. Written and directed by Neil Jordan. PG-13. **7, 33, 60, 219, 306, 309, 406, 509, 600, 610, 612, 613, 625, 723, 724, 920, 937**

★ **HOTEL TERMINUS**—(4 hrs. 27 min.; 1988) In Eng., French, German, and Spanish, Eng. subtitles. This colossal documentary by Marcel Ophuls, director of *The Sorrow and the Pity,* is an incomparable portrait of the culture—not just the demonic instance—of evil. Ophuls's subject is Klaus Barbie, whom a French court convicted in 1987 of "crimes against humanity." Gestapo chief of Lyons during the war, Barbie was an ordinary sadist in the employ of the Third Reich. What makes him unusual is that his career as a Fascist continued for 40 years after the war. Pursuing Barbie's traces in the American intelligence community, which used him to fight Communism in the late forties, and in Bolivia, where Barbie advised dictators, gave instructions in torture, and possibly ran guns to drug lords, Ophuls becomes a kind of moral detective, investigating not so much the man Barbie as the entire complex of venality and stupidity that makes such a human always fascinating. At times, Ophuls, losing his patience with old Nazis who evade him, turns downright mischievous, and the film, for all its horror, has a mocking and ironic spirit that keeps one excited by the chase. (10/17/88)

IMAGINE: JOHN LENNON—(1 hr. 43 min.; 1988) A documentary composed from over 200 hours of footage of John and Yoko, including clips of previously unpublished music. Narrated by Lennon. Written by Sam Egan and Andrew Solt. Dir. Solt. R. **43**

IRON EAGLE II—(1 hr. 45 min.; 1988) A group of hotshot American pilots join forces with Soviet flying aces on a mission to destroy a nuclear-missile site in a hostile foreign country. With Lou Gossett Jr., Mark Humphrey, and Stuart Margolin. Screenplay by Kevin Elders and Sidney J. Furie. Dir. Furie. R. **7, 33, 67, 85, 106, 108, 112, 200, 211, 214, 216, 218, 220, 222, 300, 304, 306, 312, 313, 316, 406, 505, 506, 509, 514, 517, 530, 532, 600, 606, 608, 610, 634, 635, 702, 706, 724, 803, 815, 818, 902, 903, 905, 911, 920, 963**

THE KISS—(1 hr. 38 min.; 1988) A supernatural thriller about an aunt who tries to transfer demonic possesion to her niece through a fatal kiss. With Joanna Pacula and Meredith Salenger. Written by Stephen Volk and Tom Ropelewski. Dir. Pen Densham. R. **112, 530**

LAIR OF THE WHITE WORM—(1 hr. 34 min.; 1988) Excavations at a small English village turn up some very strange discoveries. With Amanda Donohoe, Catherine Oxenberg, and Sammi Davis. Written and directed by Ken Russell. R. **6, 51**

THE LAND BEFORE TIME—(1 hr. 13 min.; 1988) An animated feature, set 150 million years ago, about the young dinosaurs who populated the earth. Screenplay by Stu Krieger. Dir. Don Bluth. G. **20, 24, 52, 106, 111, 218, 219, 220, 300, 303, 304, 306, 312, 406, 610, 612, 625, 708, 709, 723, 724, 903, 954**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hrs. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. It's fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **41, 910**

LITTLE DORRIT—(6 hrs., 1988) Consisting of two three-hour-long films, "Nobody's Fault" and "Little Dorrit's Story," this is a classic retelling of Dickens's story of the hapless Arthur Clennam and the strong-willed Amy Dorrit. With Derek Jacobi, Alec Guinness, and Joan Greenwood. Adapted for the screen and directed by Christine Edzard. G. **46**

MADAME SOUSATZKA—(2 hrs. 2 min.; 1988) Shirley MacLaine gives an egotistical performance in an egotistical role as an émigré piano teacher who falls in love with her young virtuosos, bullying them mercilessly and attempting to save them from the disaster (it was her disaster) of giving a concert before they are ready. The movie, written by Ruth Prawer Jhabvala, from a novel by Bernice Rubens, and directed by John Schlesinger, is the kind of dear old thing that rightly went out of fashion some years ago: Russian piano teacher beached in London, surrounded by elderly people holding on to gentility in a philistine world; lots of music, food, wine; teacher and Mama battling over handsome young virtuoso. But MacLaine burns through the tremulous sensitivity. With Navin Chowdhry as the young whiz, Shabana Azmi as his avaricious mother, and Twiggy, who is quite charming, as a girl hanging on to the pop-music scene. (10/31/88) PG-13. **5, 43, 53, 533, 634, 962**

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. (8/15/88) R. **4, 511**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. Reviewed in this issue. **11**

MYSTIC PIZZA—(1 hr. 42 min.; 1988) The lives and loves of three working-class Portuguese girls in Mystic, Connecticut, or what's known in current Hollywoodspeak as a "relationship picture" (i.e., a movie done as a soap opera). Produced independently, it has a gentler touch and a little more "heart" than a studio film. There's the pizza parlor where everyone is part of one big family; a good girl (Annabeth Gish) who is entering Yale and has a painful first experience of love; her beautiful sister (Julie Roberts), who seems to be stupid and sluttish but is actually shrewd and honorable; and their gurgling friend (Lili Taylor), a little dynamo who, in a contempo role reversal, treats her marriage-hungry boyfriend as a sex object (he doesn't like it). Amiable, harmless, and entirely second-rate. Written by Amy Jones, Perry Howze, Randy Howze, and Alfred Uhry. Directed by Donald Petrie. (11/7/88) R. **11, 21, 37, 48, 66, 85, 112, 210, 219, 302, 308, 313, 317, 512, 523, 524, 530, 600, 606, 608, 610, 611, 613, 621, 625, 639, 706, 709, 718, 719, 724, 801, 816, 902, 904, 937, 962, 970, 972**

1969—(1 hr. 33 min.; 1988) Two college boys, one a pragmatist and the other a poet, both take a moral stand on the Vietnam War. With Robert Downey Jr., Kiefer Sutherland, and Bruce Dern. Written and directed by Ernest Thompson. R. **218, 219, 302, 304, 625, 634**

OLIVER AND COMPANY—(1 hr. 12 min.; 1988) An orphaned kitten named Oliver is taken in by a pack of misfit mutts and their human master, Fagin. Featuring the voices of Joey Lawrence, Billy Joel, and Cheech Marin. Animation screenplay by Jim Cox, Timothy J. Disney, and James Mangold. Dir. George Scribner. G. **21, 40, 51, 66, 400, 511**

PUNCHLINE—(2 hrs. 3 min.; 1988) Tom Hanks well cast as an egotistical young comic who works off his hostility on the audience; Sally Field miserably *mis*cast as a New Jersey housewife dying to perform. Field is certainly convincing as a woman who can't tell a joke, but when Tom Hanks teaches her how to be funny and she begins (onscreen) to get laughs, she still puts pauses in her lines, as if she were explaining the jokes, and casts agonized glances at the audience, almost begging people not to punch her. Field sinks the movie like a stone. David Seltzer, who both wrote and directed, started out to make a film about stand-up comedy, and wound up making a movie about how nice everyone is. Seltzer, an up-from-TV-movies person, is a nobility junkie. (10/10/88) R. **25, 54, 65, 514, 521, 716, 724, 958, 962, 964**

SALAAM BOMBAY!—(1 hr. 53 min.; 1988) A good movie, but far from a great one. A ten-year-old country boy, Krishna (Shafiq Syed), abandoned by his family, makes his way to the city and lives among the street children, prostitutes, and pimps at the bottom of the urban pile. He is bright and resourceful, but the milieu he lives in is casually vicious. By the end of the movie, we think that he will survive only if he learns to stop caring for others and look after himself. The young director, Mira Nair, who was born in India but educated in America, has limited dramatic resources, and she doesn't bring anything terribly individual to the story. The movie has a generic, almost impersonal feeling. There are two exceptionally skilled and attractive performers—Nana Patekar, who plays the cruel yet self-doubting Baba, a handsome man who thinks he's too good to be a pimp, and Aneeta Kanwar as the prostitute Rekha, who loses her little girl (Baba is the father) to a state school for children. The breakup of this family is the most touching thing in the movie. The children are actual street children. **81**

SPIKE OF BENSONHURST—(1 hr. 41 min.; 1988) A street-smart kid from Bensonhurst dreams of becoming a boxing champ, but the daughter of the local Mafia don has some very different plans for him. With Sasha Mitchell, Ernest Borgnine, and Maria Patillo. Written and directed by Paul Morrissey. R. **7, 33, 60, 88, 91, 100, 101, 106 111, 112, 200, 203, 209, 218, 219, 220, 222, 300, 304, 306, 312, 313, 315, 318, 406, 503, 504, 508, 514, 516, 517, 530, 532, 600, 606, 608, 610, 621, 625, 633, 634, 708, 709, 721, 723, 724, 756, 903, 905, 937, 956, 967, 969, 972**

THEY LIVE—(1 hr. 45 min.; 1988) A science-fiction thriller about a society overtaken by aliens who control the population through a hypnotic signal broadcast over the television sytem. With Roddy Piper, Keith David, and Meg Foster. Screenplay by Frank Armitage. Dir. John Carpenter. R. **3, 20, 22, 35, 52, 87, 90, 91, 92, 100, 103, 104, 106, 107, 111, 112, 208, 209, 210, 211, 214, 215, 218, 220, 222, 300, 304, 306, 312, 314, 316, 322, 406, 504, 510, 512, 517, 519, 523, 530, 603, 606, 608, 610, 621, 625, 631, 634, 706, 708, 711, 723, 724, 724, 753, 818, 900, 902, 903, 904, 917, 931, 933, 951, 963, 969**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a demonstration of the way "facts" can be distorted to create a pseudo-reality. In the end, the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81**

THINGS CHANGE—(1 hr. 40 min.; 1988) David Mamet's new movie is a very minor comedy about honor and treachery. An elderly shoe-shine boy, Gino (Don Ameche), persuaded by the Chicago Mafia to take the fall for a crime that he didn't commit, spends a weekend in Lake Tahoe with the minor mobster assigned to guard him, Jerry (Joe Mantegna), and is mistaken for a big-time hood. Suddenly doors open to the two bumblers, Gino and Jerry. Gino's silence is assumed to be the reticence of power; his simplicities about shoes and fishing are taken as cryptically brilliant advice on how to run a Mafia family. Mamet amuses himself with the grave ceremonies of Mafia style—the elaborate protocol, the codes and traditions buried in silence. But *Things Change* is very thin stuff—little more than anecdote. It turns out that when Mamet drops his nastiness and cynicism, very little is left behind. In this movie, he falls all the way to routine farce (will Gino and Jerry be found out?), which he carries off with less energy than an experienced hack director. (11/7/88) PG. **5, 44, 87, 206, 219, 308, 314, 516, 527, 533, 621, 702, 808, 920, 962**

THE 21ST INTERNATIONAL TOURNEE OF ANIMATION—(2 hrs. 10 min.; 1988) A collection of contemporary animation from around the world. **11**

U2: RATTLE AND HUM—(1 hr. 39 min.; 1988) The first concert film of the great Irish rock band, filmed during their 1987 tour. Dir. Phil Joanou. PG-13. **24, 32, 60, 67, 85, 101, 102, 103, 108, 112, 204, 210, 214, 216, 217, 219, 220, 221, 300, 305, 306, 314, 317, 318, 400, 406, 505, 506, 509, 510, 512, 517, 520, 523, 530, 532, 601, 606, 608, 610, 618, 621, 625, 634, 635, 638, 706, 709, 715, 722, 764, 803, 817, 818, 819, 900, 901, 902, 905, 912, 921, 950, 952, 953, 954, 962, 967**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of the work day they go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. An alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock-*film noir* style, to a plot to destroy Toontown. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd. Animation team headed by Richard Williams. (7/11/88) PG. **36, 320, 533, 933**

★ **WINGS OF DESIRE**—(2 hrs. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. The angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Yet the angels cannot enter history; they cannot prevent a teardrop from falling. Through all his gravity, Wenders is playing a movie game of considerable charm. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist. The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **4**

WITHOUT A CLUE—(1 hr. 47 min.; 1988) A new comedic turn on the Sherlock Holmes story—the supersleuth as a bungling inept and Dr. Watson as the real brains of the operation. With Michael Caine and Ben Kingsley. Screenplay by Gary Murphy and Larry Strawther. Dir. Thom Eberhardt. PG. **11, 40, 314, 505, 514, 515, 526, 616, 621, 627, 636, 753, 760, 916 969**

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN—(1 hr. 28 min.; 1988) In Spanish, Eng. subtitles. Reviewed in this issue. R. **82**

REVIVALS

ANATOMY OF A MURDER—(2 hrs. 40 min.; 1959) In this highly satisfying courtroom melodrama, Otto Preminger worked in a semi-documentary style—different from his usual glossy mode—that turns out to be perfectly suited to his morally ambiguous temperament. Wonderful performances by James Stewart as a small-town lawyer, Lee Remick as a beautiful rape victim, and Ben Gazzara as her surly husband. Insinuating jazz score by Duke Ellington. **2**

BAD DAY AT BLACK ROCK—(1 hr. 22 min.; 1955) The taut, thrilling tale of one terror-filled day in the life of a tiny desert town, with a mysterious stranger at the center of the action. Fine performances by Spencer Tracy (minus an arm) and Robert Ryan. Dir. John Sturges. **47**

BAND OF OUTSIDERS—(1 hr. 35 min.; 1964) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **8**

BLACKMAIL (1929)—(1 hr. 26 min.) Alfred Hitchcock's first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering the man who attempted to rape her. With Anny Ondra, Sara Allgood, and Cyril Ritchard. **8**

LE DERNIER COMBAT—(1 hr. 30 min.; 1983) A science-fiction adventure set in a post-apocalyptic wasteland of deserts and desolate cities where people have lost the ability to speak. With Pierre Jolivet, Jean Bouise, Fritz Wepper, Jean Reno. Dir. Luc Besson. **9**

DINNER AT EIGHT—(1 hr. 53 min.; 1933) Still the best of those all-star vehicles, thanks to some of the sharpest comedy timing you'll ever see. Be prepared, however, to put up with the corny serious portions with John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke, and Wallace Beery. Dir. George Cukor. **8**

THE MANCHURIAN CANDIDATE—(2 hrs. 6 min.; 1962) An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. Written by George Axelrod, from Richard Condon's novel. Dir. John Frankenheimer. **2**

MASCULIN FEMININ—(1 hr. 43 min.; 1965) In French, Eng. subtitles. This incredibly charming comedy by Jean-Luc Godard is about dating and courtship rituals among Parisian youths in the sixties—"the children of Marx and Coca-Cola." Godard captured evanescent cultural styles with such precision and love that his movie now seems like a sixteenth-century lyric poem—an expression of a lost age. **8**

AN OUTCAST OF THE ISLANDS—(1 hr. 42 min.; 1951) Carol Reed's little-seen but great version of an early Conrad novel, still one of the best literary adaptations in movie history. It retains paragraphs of Conrad's extraordinary purple-prose dialogue, delivered by a great cast—Trevor Howard, Ralph Richardson, Robert Morley, Wendy Hiller, and the native girl Kerima, who is largely silent. It's one of Conrad's meditations on civilization and savagery, set on a Malayan island. **8**

PLANES, TRAINS AND AUTOMOBILES—(1 hr. 32 min.; 1987) Steve Martin, easily the most virile of comic actors, is forced to share an entire movie with roly-poly John Candy in this misjudged burlesque from John Hughes. Martin is a snobby Chicago marketing executive; Candy is a dumb sweetheart of a salesman. Trying to get home for Thanksgiving after a business trip to New York, the two men, strangers, make a forced landing in Wichita and wind up spending a few days together on the road. Outraged at this forced intimacy with a social inferior, Martin's executive glowers with rage, but the salesman needs friendship, so the executive recants. Martin stops being nasty (and funny), and John Candy is reined in, too. **9**

RAIDERS OF THE LOST ARK—(1 hr. 55 min.; 1981) Steven Spielberg's pure-fun extravaganza is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archaeologist/adventurer hero, Indiana Jones, and Karen Allen is his spunky ex-girlfriend. The thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical. **9**

ROXANNE—(1 hr. 46 min.; 1987) Steve Martin is the star and screenwriter of this charmingly casual modern American version of Edmond Rostand's *Cyrano de Bergerac.* Cyrano, now called C. D. Bales, is not a dueling cavalier but a resourceful fire chief in a small northwestern ski resort. Daryl Hannah is Roxanne, an astronomer; Rick Rossovich is a dumb jock who, too flustered to woo her, allows C.D. to speak in his place. The movie has an airy mood, closer in tone to the Shakespeare of *A Midsummer Night's Dream* than to Rostand. And Martin has never been freer, looser, more inventive. With Shelley Duvall and Michael J. Pollard. Dir. Fred Schepisi. **9**

STAR WARS—(2 hrs. 1 min.; 1977) The George Lucas winner, which can be enjoyed, depending on your age and predilection, as a grand romantic adventure or a parody of Buck Rogers–type serials. The best scene: the intergalactic bar, where the furry, snouted, and clawed flotsam and jetsam of a hundred stars come to rub elbows. Starring Mark Hamill, Harrison Ford, Carrie Fisher, and Alec Guinness. **9**

SUBWAY—(1 hr. 44 min.; 1985) In French, Eng. subtitles. A high-glitz thriller with an unlikely setting—the Paris Métro. Beneath neon lights, a variety of thieves, bums, musicians, and poetic fatalists make a life for themselves while escaping the transit police. Their leader, played by Christopher Lambert, is a daredevil ripoff artist, the last existentialist in Paris. Isabelle Adjani, a bored rich lady, falls for him when he steals valuable papers from her house; she then sweeps into the Métro in jewels and furs, and the two have enigmatic, doomed exchanges on deserted platforms. Dir. Luc Besson. **9**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, November 16

LEGS DIAMOND—Peter Allen stars as "Legs" Diamond in a musical adapted from the film *The Rise and Fall of Legs Diamond.* It's set in and around a speakeasy in Manhattan in the twenties, and is based on the life and times of the nefarious underworld figure who was also a song-and-dance man; the book is by Harvey Fierstein and Charles Suppon; the music and lyrics by Peter Allen; Alan Johnson did the choreography, and the director is Robert Allan Ackman. Featured in the cast are Julie Wilson, Christine Andreas, Randall Edwards, Raymond Serra, Jim Fyfe, Christian Kauffman, Joe Silver, Bob Stillman, and Pat McNamara. Previewing now prior to a 12/1 opening. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $40 to $50; Wednesday at 2, $35 to $45. **Mark Hellinger Theater,** 51st Street and Broadway (757-7064). 2 hrs. 20 mins. All major credit cards. **IRLS**

OUR TOWN—The fiftieth-anniversary production of Thornton Wilder's play, directed by Gregory Mosher, featuring Spalding Gray in the pivotal role of the stage manager, Penelope Ann Miller as young Emily, and Eric Stolz as the young suitor, also Frances Conroy, James Rebhorn, Peter Maloney, and Jeff Weiss. Previewing now prior to a 12/4 opening date. Tuesday through Saturday at 8, Wednesday, Saturday, and Saturday matinees all at 3; $25 to $30. No performances on 11/24, 12/25, and 1/1. Engagement ends 1/15/89. **Lyceum Theater,** 149 West 45th Street (239-6200). All major credit cards.

RUMORS—Neil Simon's latest takes place in Sneeden's Landing, and revolves around an anniversary party, an errant gunshot, two mistaken affairs, a temporary hearing disorder, and a missing hostess; directed by Gene Saks. Featured in the cast are Ron Leibman, Christine Baranski, Joyce Van Patten, Jessica Walter, Charles Brown, Mark Nelson, Cynthia Darlow, Andre Gregory, Lisa Banes, and Ken Howard. Previewing now prior to a 11/17 opening. Monday through Saturday at 8, $27.50 to $40; Saturday at 2; $25 to $35; Wednesday at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. **IRLS**

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphinx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late, great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre De Shields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday, at 3; $30–$45. **Ambassador Theater,** 219 West 49th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Nancy Opel, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45. **Vivian Beaumont Theater,** at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. ● **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats* and presented with a cast of 23 talented "cats." Music by Andrew Lloyd Webber; directed by Trevor Nunn; choreographed by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now the Grizabella. Monday through Friday at 8, Saturday at 2 and 8, $32.50 to $50; Wednesday at 2, $27.50 to $45. **The Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King Jr.; opened 8/4/88. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations are *not* delightful. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, $27.50 to $37.50; Wednesday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by the late Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Wednesday at 8 (no more Thursday performances); Fridays and Saturdays at 8; Wednesdays and Saturdays at 2, Sundays at 3; $35 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's play; directed by Stephen Porter. Featured in the cast are Remak Ramsay, Rosemary Murphy, Philip Bosco, Roxanne Hart, and Victor Garber. Tuesday through Thursday at 8, Wednesday and Saturday at 2, Sunday at 3; $33; Friday and Saturday at 8, $36. **Circle in the Square Theater,** 1633 Broadway (239-6200). All major credit cards. **IRLS**

42ND STREET—A musical based on Bradford Ropes's novel, which was made into the 1933 film of the same name. Got it? With Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Cynthia Sikes plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; it's a big award-winner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West 45th Street (246-0102). 2 hrs. 35 mins. All major credit cards. ● **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award–winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $35 (last weeks). **Brooks Atkinson,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards. **IRLS**

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple-award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960–70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound; opened 3/28/88. Featured in the cast are Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title, and they do their best with the material at hand to convert him into a proper nobleman. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards.● ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, with Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, and still going strong, conceived and devised by Kenneth Tynan. (It seemed much more erotic nineteen years ago.) Material by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, Sherman Yellen, and others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at

3 and 7; $35–$45. **Edison Hotel,** 240 West 47th Street (302-2302). 2 hrs. All major credit cards. ● ●

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants; opened 1/26/88. Featured in the cast are Timothy Nolen as the Phantom, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, $36.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Barry Williams, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard; opened 5/1/88. Monday through Friday at 8 (no performance on Thursday nights), Wednesday and Saturday at 2, Sunday at 3. $45 for Saturday eve., $40 for all matinees, $42.50 for all others. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South African musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Masekela, tells of a class of high-school children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, plus unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sun. at 3; $30–$40.. **Cort Theater,** 138 West 48th St. (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SPEED-THE-PLOW—David Rasche, Bob Balaban, and Felicity Huffman star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35; opened 5/3/88. **Royale,** 242 West 45th St. (239-6277). 1 hr. 35 mins. All major credit cards. **IRLS**

SPOILS OF WAR—Kate Nelligan and Jeffrey DeMunn star in Michael Weller's play, set in the late fifties, about a sixteen-year-old boy (Christopher Collet) and his estranged parents; directed by Austin Pendleton. Featured in the cast are Alice Playten, Kevin O'Rourke, and Marita Geraghty.. Monday through Saturday at 8, Saturday at 2, $32.50 to $37.50; Wednesday at 2, $27.50 to $32.50. **Music Box Theater,** 230 West 45th Street (239-6200). All major credit cards. 2 hrs. 20 mins. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **The Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AD HOC, A 'COMMERCIAL' MUSICAL—About the advertising industry, by Alice Whitfield, Ralph Affoumado, and David Curtis. With Alice Whitfield, Jan Neuberger, and Mitchell Whitfield. Wednesday through Saturday at 8, Sunday at 7; $10. **South Street Theater,** 424 West 42nd Street (564-8038).

BACK IN THE WORLD—Stephen Mack Jones's play about five black men who served in Vietnam. Their lives and memories before, during, and after the war are told. One of the Ten Best Plays of 1988–87 by American Theater Critics Association. Wednesday through Friday at 8, Saturdays at 3 and 8, Sundays at 2 and 7; through 11/27; $18. **Judith Anderson Theater,** 422 West 42nd Street (512-1960).

BAT THE FATHER, RABBIT THE SON—Donal O'Kelly's tale of an Irish bicycle repairman turned trucking mogul who is in search of his shriveled soul. (The author performs all the characters herein.) Thursday through Saturday at 8, Sunday at 3; $15; through 11/23. **Irish Arts Center,** 553 West 51st Street (757-3318).

BERENICE—Robin Leslie Brown has the title role in Racine's 1617 tragedy about the fiery queen of Palestine, translated by Earle Edgerton; directed by Shepard Sobel. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 3; through 11/27; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

THE BIG WINNER—Zypora Spaisman and David Rogoff star in Sholom Aleichem's comedy, in Yiddish (live simultaneous English translation). It tells of a lottery winner whose life is transformed by his abundance of money. Music by Haim Elisha, lyrics by Miriam Kressyn. Featured in the cast are Sandy Levitt, I. W. Firestone, and Mina Bern; directed by Rina Elisha. Saturday at 8, Sunday at 2 and 5:30; $16 and $18. **Folksbiene,** 123 East 55th St. (755-2231). **IRLS**

BIRDMAN COMETH—An evening of comedy and mime, starring David McCharen. Tuesday through Saturday at 8, Sunday at 5; $20; 11/25 through 12/11. **Samuel Beckett Theater,** 410 West 42nd Street (594-2826).

A BURNING BEACH—Eduardo Machado's play describes an occurrence on an island in the Gulf of Mexico, where a family is torn apart by forces struggling to control its destiny; directed by Rene Buch. Featured in the cast are Seret Scott, Ivonne Coll, Liann Pattison, Mateo Gomez, George Londoner, and Lillian Garrett. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20. **American Place Theater,** 111 West 46th Street (840-3074).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the café at the corner of Second Avenue and 12th Street in 1940, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Featured in the cast are Marilyn Cooper, Tresa Hughes, Harry Goz, Sidney Armus, Walter Bobbie, Marilyn Cooper, Fyvush Finkel, Steven Skybell, Felix Febich, Bob Dishy, David Carroll. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; $25. **Public/Newman,** 425 Lafayette Street (598-7150).

CANTORIAL—Ira Levin's comedy/drama, with a supernatural element, about a couple who move into a converted synagogue on the Lower East Side; directed by Charles Maryan. With Anthony Fusco and Lesley Kahn. Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $16 to $19. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

THE COCKTAIL HOUR—A. R. Gurney Jr.'s play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. Featured in the cast are Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27 to $30. (11/27 at 7 is canceled and they'll play a special matinee 11/25 at 2:30, all for Thanksgiving.) **Promenade Theater,** Broadway at 76th Street (580-1313).

CORIOLANUS—The Shakespeare Marathon resumes, featuring Christopher Walken in the title role, Irene Worth as Volumnia, Keith David as Aufidius, Moses Gunn, and Paul Hecht; directed by Steven Berkoff. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Anderson Matthews star in Alfred Uhry's prizewinner about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. **John Houseman Theater,** 450 West 42nd Street (564-8038). ●

EASTERN STANDARD—Richard Greenberg's play takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the eighties; directed by Michael Engler. Featured in the cast are Anne Meara, Dylan Baker, Barbara Garrick, Kevin Conroy, and Peter Frechette. Tuesday through Sunday at 8, Saturday at 2:30; Sunday at 2:30 and 7; through 11/23; $30. Manhattan Theater Club at Stage One, **City Center Theater,** 131 West 55th Street (581-7907).

EMERALD CITY—David Williamson's satirical comedy about a successful screenwriter and his publisher wife who find themselves swept up into the materialism of an insensitive city; directed by R. J. Cutler. Featured in the cast are Daniel Gerroll, Gates McFadden, Doris Belack, Dan Butler, Alice Haining, and Jerry Lanning. Tuesday–Saturday at 8; Sunday at 3; $16 & $18. **Perry Street Theater,** 31 Perry St. (279-4200).

THE FAITHFUL BRETHREN OF PITT STREET—Philip Lamb's comedy, "a serious farce," is about devotee of the arts who manages to persuade two old realtors to undertake the financing of a Yiddish art theater in the heart of Broadway; directed by Ethan Taubes. With David Hurst, Sol Frieder, Debra Stricklin, Allen Rickman, Ward Saxton, and Mike Marcus. Tuesday through Saturday at 8, Sunday at 3, $24 to $27.50. **Orpheum Theater,** 126 Second Avenue (477-2477).

THE FANTASTICKS—A gracious and musical fable, in its twenty-ninth year, that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 88—This satire has come to its home off Broadway in a full evening's show, and director/writer Gerard Alessandrini's new version is up to par, snuff, and all sorts of mischief. Most of the new material is heady stuff. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. Featured in the cast are Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, and Michael McGrath. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $30 to $32.50 (12/26 to 30, all seats are $30). **Theater East,** 211 East 60th Street (838-9090).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin star in Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-40 singles searching for fulfillment; the director is Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).●

GHOSTS—Fionnula Flanagan stars as an enlightened nineteenth-century woman who must battle with the "ghosts" in her past as her present actions collide with conventional society, in Henrik Ibsen's most controversial play of its era; directed by Stuart Vaughan. Featured in the cast are Raphael Sbarge as her son, and David McCallum as Pastor Manders, and Roma Downey and Edward Seamon as Regina and Jacob Engstrand. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 2; $20 to $28; through 11/27. **Roundabout Theater,** 100 East 17th Street (420-1883). **IRLS**

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew;* music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich.. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater,** 130 West 44th Street (239-6200).

THE HEIDI CHRONICLES—Wendy Wasserstein's play is a coming-of-age tale of Heidi Holland, celebrating one woman's wish to stand by her beliefs; directed by Daniel Sullivan. With Joan Allen in the title role, Boyd Gaines, Peter Friedman, Ellen Parker, Joanne Camp, Anne Lang, Sarah Jessica Parker, and Vince Grant. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

I COULD GO ON LIP-SYNCHING!—John Epperson stars in the musical tale of a girl's travels from the backwoods to movie stardom; conceived and developed by Epperson and Justin Ross, who also directs. Thursday & Friday at 8:30; Saturday at 7 and 11, Sunday at 8:30; $12. **Theater Off Park,** 224 Waverly Place (279-4200).

ITALIAN AMERICAN RECONCILIATION—John Patrick

Shanley's play, directed by the author, tells of a man so in love with his ex-wife that he's willing to overlook the fact that she killed his dog and tried to shoot him with the same gun. With Helen Hanft, John Turturro, Jayne Haynes, Laura San Giacomo, John Pankow. There's a raciness, a joy in hyperbole, a savoring of the juices of living that makes this a tasty enough dish. Through 12/4 (call theater for specifics). Manhattan Theater Club on Stage II at **City Center,** 131 West 55th Street (581-7907).

THE LADY IN QUESTION—Charles Busch has written and stars in this play, directed by Kenneth Elliott. It's a wartime tale of romance and courage with Busch portraying a world-famous concert pianist who battles her own selfish nature and the Nazis, in a gripping tale of romance and intrigue set in war-torn Bavaria. Featured in the cast are Meghan Robinson, Theresa Marlowe, Robert Carey, Kenneth Elliott, Arnie Kolodner, Mark Hamilton, Andy Halliday, and Julie Halston. Friday through Sunday at 8, Saturday at 11 p.m.; $12; through December 11. **WPA Theater,** 519 West 23rd Street (206-0523).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Saturdays at 8. On Fridays at 8, *Let the Music Play Gospel,* a new gospel musical with the greatest gospel hits of all time, an accomplished cast, and with Vy Higginsen as hostess-narrator; $10 to $15. **Heckscher Theater,** Fifth Avenue at 104th Street (534-6311).● ●

THE MIDDLE OF NOWHERE—A fantasy featuring 50 of the best-known songs of singer/songwriter Randy Newman, conceived and directed by Tracy Friedman, and set in a Louisiana bus station where five strangers are stranded overnight. Featured in the cast are Michael Arkin, Vondie Curtis-Hall, Tony Hoylen, Diana Castle, and Roger Robinson. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $27.50 to $30. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NASTY LITTLE SECRETS—Lanie Robertson's play based on the relationship between British playwright Joe Orton and his lover/mentor Kenneth Halliwell; directed by Stuart Ross. Featured in the cast are Scott Renderer, Craig Fols, Colin Fox, and John Vennema. Tuesday–Saturday at 8, Sunday at 3 (no performance 11/24); $10. Primary Stage Company at **45th Street Theater**, 354 West 45th Street (333-7471).

NEW YORK SON—Radio raconteur and storyteller Mike Feder brings his tales of urban angst and exotic diversion to town. Friday and Saturday at 10:30 p.m., and Sunday at 7; $16; through 12/4. **Perry Street Theater**, 31 Perry Street (279-4200).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. Featured in the cast are the charming Suzi Winson, Helen Baldassare, Lynne Wintersteller, Marilyn Farina, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50 (no Wednesday matinee 11/23, there'll be one 11/25 at 2, $27.50). **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ● ●

OIL CITY: THE MUSICAL HIGH SCHOOL REUNION—Musical revue, directed by Larry Forde. Featured in the cast are Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt. It's about four graduates of the same high school who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).● ●

ON TINA TUNA WALK—The return of this gay comedy by John Glines about five young men on Fire Island on Midsummer Eve; directed by Peter Pope. Tuesday through Sunday at 8:30; $15; through 12/18. Produced by Glines at the **Courtyard Playhouse**, 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

RECKLESS—Craig Lucas's comic nightmare, directed by Norman Rene, follows the journey of a young woman who escapes into a Christmas night and discovers a new life. Featured in the cast are Robin Bartlett (who is spectacular), Susan Blommaert, Welker White, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; $22.50 to $26; through 1/1/89. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Jose Zorrilla's 1844 play, *Don Juan Tenorio;* Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife)*; *Puerto Rico Sings*; *La Corte De Faraon*; in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance events. **Gramercy Arts,** 138 East 27th St. (889-2850).

THE RIMERS OF ELDRITCH—A community haunted by bad times and a murder is the setting for Lanford Wilson's 1966 play. Mark Brokaw directs an ensemble of seventeen, including Danielle Du Clos, Adam Storke, and Ralph Roberts. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $18–$22. **Second Stage Theater**, Broadway at 76th (873-6103).

SAVED FROM OBSCURITY—Tom Mardirosian's play about an actor's journey through the theater scene, on Broadway, Off-Broadway, Off-Off, and backstage; directed by John Ferraro. Featured in the cast are Hansford Rowe, Frederica Meister, Peter Appel, and Tom Mardirosian. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $22 to $24. Produced by the Playwrights Horizons at its **Upstairs Studio Theater,** 416 West 42nd Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast are Gordana Rashovich, Katherine Kahmi, Amy Ryan, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; $27; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday and Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring 50 songs of the early sixties (Burt Bacharach, Hal David, Ellie Greenwich, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson; choreography by Javier Velasco. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; $35. **Stage Left at the Criterion Center,** 45th Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early fifties in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all, except Saturday which is $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio. and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Laura Esterman, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8; Sunday at 3 and 7, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. At the **Seventh Regiment Armory**, Park Avenue and 66th Street (239-2590).

THE TEMPTATION OF ST. ANTONY—Part 3 of Frank Dell's trilogy, inspired by Gustave Flaubert's epic work *The Road to Immortality;* directed by Elizabeth LeCompte. Thursday through Sunday at 8; $20. The Wooster Group at **The Performing Garage Theater**, 33 Wooster Street (966-3651).

THE THREE SISTERS—Anton Chekhov's classic, performed by an Asian-American cast, translated by Randall Jarrell, directed by Margaret Booker. Starring in the title roles are Natsuko Ohama, Mary Lee-Aranas, and Ginny Young. 11/22 at 7, $45 (a gala); Tuesday through Friday at 8, Saturday at 2 and 8, Wednesday at 2; $10 to $22; through 12/17. Pan-Asia Repertory Theater at **Playhouse 46,** 423 West 44th Street (245-2660).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* equally funny and imaginative; directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $28. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

VENICE PRESERV'D-Thomas Otway's Restoration tragedy about revolution and romance in seventeenth-century Italy; directed by Bill Reichblum, written in 1682, in repertory through 11/25; $15. Jean Cocteau Repertory at **Bouwerie Lane**, 330 Bowery (677-0060).

WAITING FOR GODOT—The Mike Nichols production of Samuel Beckett's play boasts an extraordinary cast: F. Murray Abraham and Bill Irwin and Steve Martin and Robin Williams! Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $30; through 11/27. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

WHAT ABOUT LOVE—Dennis Dane's comedy about a proud gay Puerto Rican and his coming-out yuppie lover; directed by Robert Stewart. Featured in the cast are Timothy Warmen, Dennis Dane, Jami Simon, Muriel Gould, Loretta Palm, and Deborah LaCoy. Wednesday and Thursday at 8, Friday at 7:30; Saturday and Sunday at 2:30 and 7:30; $15. **Noho Playhouse,** 2 Bond Street (869-3530).

WHAT DID HE SEE?— A play, written, directed, and designed (sets and costumes) by Richard Foreman, about an odd youth who dreams of sailing beyond the horizon. Featured in the cast are Will Patton, Rocco Sisto, and Lil Taylor. Tuesday through Thursday and Sunday at 8; Friday and Saturday at 7:30 and 10; $25. The New York Shakespeare Festival's **Public/Shiva Theater**, 425 Lafayette Street (598-7150).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?—Comedy by Don and Rich Werbacher, set in post–World War II Staten Island, where a family of eccentric characters anxiously awaits the return of a family member; directed by Judd Silverman. Featured in the cast are Julia McLaughlin, Susan Farwell, Milton Elliot, Howard Thoresen, Keith Michl, Michael Curran. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $20. **Village Theater,** 137 West 22nd Street (564-8038).

OFF-OFF BROADWAY

AMERICAN ROYALTY—A play by Joyce McIver and Richard Haase, about the secret lives of soap-opera stars; directed by Richard Haase. Wednesday through Saturday at 8; Sunday (11/27) at 3; $8; 11/16 through 12/10. Presented by Nustage at **INTAR,** 420 West 42nd Street (788-0907).

THE APPLE CART—Revival of George Bernard Shaw's cosmic (and comic) vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Friday and Saturday at 8, Sunday at 3; through 12/11; $10. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

DON JUAN IN N.Y.C.—Eduardo Machado's music-theater play, directed by David Willinger, with songs by Sergio Garcia-Marruz, is the classic Don Juan story set again an East Village background. With Walter Krochmal, Jack Landron, Lisa Gluckin, Irma LaGuerre, Eugenia Cross, Jim Lamb. Thursday through Sunday at 8; $4 (that's right, $4). **Theater for the New City,** 155 First Avenue (254-1109).

DOUBLE BILL—Russell McLaughlin's *Teatime in Baker*

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Street and Fred Fondren's *Sherlock Holmes: A Case of Identity*, adapted from the Conan Doyle story; both directed by Fred Fondren. Thursday through Saturday at 8, Sunday at 3; $8; 11/24 through 1/8. **Prometheus Theater,** 239 East 5th Street (477-8689).

THE ELEPHANT MAN—A revival of Bernard Pomerance's drama recounting the life of the disfigured Joseph Merrick (played by Gary Kerr); directed by Mark Harborth. 11/30 through 12/11 at 8, Saturday and Sunday at 2; $8. **Our Studios,** 622 Broadway (582-4211).

FIGHTING LIGHT—Greg Zittel's play is about a bootlegger who falls in love with a woman from Verona, New Jersey; directed by Matthew Penn. Featured in the cast are Joel Anderson, Shelley Frew, Will Hare, Scott Williams, Nanette Werness, Greg Natale, and Jeff LaMarre. Tuesday through Sunday at 7:30; Saturday and Sunday at 3; through 11/26, $8. R.A.P.P. Arts Center, **Mainstage Theater,** 220 East 4th Street (529-6160).

GINGER ALE AFTERNOON—Gina Wendko's two-character play, directed by Michael Kantor, featuring John Fistos and Trinket Monsod, is about a mason who loses his job the day he learns that his wife is pregnant. 11/22 through 27, Wednesday through Sunday, at 7:30; $10. **Home for Contemporary Theater,** 44 Walker Street (431-7434).

GOOD BLACK—Rob Penny's drama explores a political, erotic, and neurotic May-December romance; directed by Claude Purdy. Starring Fern Howell and Marcus Naylor, with Kenneth Green, Dorothi Fox, Judi Ann Williams, and Amber Peyote Kain. Thursday through Sunday at 7:30; Sunday at 3; $8 to $10. **Harry DeJur Playhouse,** 466 Grand Street (869-3981).

HIDDEN AGENDA—Mary Vasiliade's drama about the clash of life-styles and ideas at an international women's conference; directed by Jaime Harris. 11/30 through 12/3 at 8; $6. **American Theater of Actors,** 314 West 54th Street (581-3044).

LINE—Israel Horovitz's play, now in its thirteenth year with no sign of faltering; directed by Dan Hamilton. Wednesday through Sunday at 9:30; $10. *Warehouse Moon*, by Adam Kraar, directed by Chip Hellman; Wednesday through Sunday at 7; through 12/23; $10. **Thirteenth Street Repertory Theater,** 50 West 13th Street (675-6677). ● ●

ON THE PROWL—A musical by John Chibbaro and Claudia-Jo Allmand examines the relationships of a distraught woman and the many men in her life, through a series of flashbacks. The score ranges from rhythm and blues to rock and pop. Featured in the cast are Fuschia Walker, Lisa Merrill McCord, Marc Ennis, Kim Cea, and Jessica Wicken. 11/22–23, 25, 26, 30; 12/1-3 at 7:30; $8. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

REACHING OUT—Mary Ryzuk's romantic comedy, directed by Apollo Dukakis. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3; through 11/19; $10. **Riverwest Theater,** 150 Bank Street (243-0259).

THE SERPENT—Jean-Claude van Itallie's exploration of cultural memory and human violence from the time of Genesis to present-day America, directed by Eric Kramer, features sixteen actors. Wednesday through Saturday at 8, Sunday at 3; $8. 11/22 through 12/11. **Pelican Studio,** 750 Eighth Avenue (971-5630).

THE TATTLER—*Story and Stories of a Pathological Liar:* Terri Wagener's play follows a female from age 12 to 70; directed by Janis Powell. Through 11/27 at 8 (no show on 11/24); $8. **O.U.R. Studios Theater,** 622 Broadway (947-5858).

TONY 'N' TINA'S WEDDING—Created by Artificial Intelligence, the wedding is at **Washington Square Church,** 135 West 4th Street, a reception at **147 Waverly Place,** where an Italian buffet dinner, champagne, and wedding cake is served. Wednesday through Saturday at 7, Sun. at 2; $55 for wedding and reception (279-4200).

WAREHOUSE MOON—Adam Kraar's play takes a comic look at an art dealer forced to come to grips with love, families, and Christmas; directed by Chip Hellman. Wednesday–Sunday at 7; through 12/23; $10. **Thirteenth St. Theater,** 50 West 13th St. (675-6677).

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SOLOS

Madison Avenue and Vicinity

PETER AGOSTINI—Plaster sculptures from the 60s; through 12/17. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

EDDIE ARNING—Crayon drawings by this self-taught artist; 11/18–1/7. Hirschl & Adler Folk, 851 Madison Ave. (988-3655).

JEAN-MICHEL BASQUIAT—Paintings; through 11/30. Schlesinger, 822 Madison Ave. (734-3600).

JOSEPH BEUYS—A retrospective of objects, drawings, and multiples from 1947 to 1985; through 12/10. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

TIBOR CSERNUS—Large-scale figure paintings; through 1/7/89. Bernard, 33 E. 74th St. (988-2050).

RICHARD ESTES—A retrospective of prints that depict the urban landscape; through 12/3. Hamilton, 19 E. 71st St. (744-8976).

VICTOR KOULBAK—Silverpoint drawings inspired by Renaissance masters; through 12/31. Cecil, 16 E. 72nd St. (517-3605).

ROBERT M. KULICKE—Seascape and still life paintings, and a selection of jewelry designed by the artist and his associate, Bessie Jamieson; 11/19–12/23. Davis & Langdale, 231 E. 60th St. (838-0333).

GERARDO PITA—New paintings and drawings; through 11/26. Staempfli, 47 E. 77th St. (535-1919).

JACKSON POLLOCK—Paintings and works on paper from 1943–1956; through 12/17. McCoy, 19 E. 71st St. (570-2131).

ROBERT RAUSCHENBERG—Paintings from three of his current series: "Shiners," "Gluts," and "Urban Bourbons"; through 12/1. Knoedler, 19 E. 70th St. (794-0550).

WINOLD REISS/JESSIAC TCHEREPIN—Architectural designs and portraits from the 20s through the 40s; through 12/13/Botanical watercolors; 11/16–12/17. Shepherd, 21 E. 84th St. (861-4050).

JONATHAN SANTLOFER—New abstract paintings; through 12/3. Graham Modern, 1014 Madison Ave. (535-5767).

WAYNE THIEBAUD—Recent paintings and works on paper; through 12/21. Stone, 48 E. 86th St. (988-6870).

WOLF VOSTELL—New works by this artist who is known for his "Happenings" in the 60s and his early participation in the international"Fluxus" movements; 11/17–12/31. Kouros, 23 E. 73rd St. (288-5888).

JAMES WYETH—Recent paintings, watercolors, and drawings influenced by the artist's surroundings in Wilmington, Delaware and Monhegan Island, Maine; 11/18–12/22. Coe Kerr, 49 E. 82nd St. (628-1340).

N. C. WYETH—Paintings by this Brandywine artist; through 12/3. Goffman, 18 E. 77th St. (744-5190).

57th Street Area

LOTHAR BAUMGARTEN—A sculpture installation; through 12/3. Goodman, 24 W. 57th St. (977-7160).

TOM BILLS—Recent steel and lead floor sculpture; through 11/26. Zabriskie, 724 Fifth Ave. (307-7430).

CLARENCE CARTER—Paintings and drawings of surrealist landscapes from 1960 to the present; through 11/26. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

VIJA CELMINS—New paintings; through 12/3. McKee, 41 E. 57th St. (688-5951).

PETER CHARLES/DAVID HANNAH—New steel sculptures/Drawings in ink and gesso on mylar. Through 11/30. Siegel, 24 W. 57th St. (586-0605).

ENZO CUCCHI—Five large-scale wall pieces in paper and metal, in the artist's first New York exhibition since his Guggenheim Museum show in 1986; through 11/26. Marlborough, 40 W. 57th St. (541-4948).

ELAINE DE KOONING—Recent paintings, watercolors, pastels, and ink drawings; through 11/30. Fischbach, 24 W. 57th St. (759-2345).

JOSE DE RIVERA—Painted aluminum sculpture from the 40s and stainless steel and bronze constructions executed in the 70s and 80s; through 11/26. Borgenicht, 724 Fifth Ave. (247-2111).

LADDIE JOHN DILL—Monotypes executed in the atelier of Ediciones Poligrafa in Barcelona; 11/17–12/10. Prats, 24 W. 57th St. (315-3680).

WILLIAM DUNLAP—Recent large-scale paintings, constructions, and works on paper of American landscapes; through 11/26. French, 41 W. 57th St. (308-6440).

GEORGE HARKINS—Highly-detailed landscape paintings; through 11/30. Tatistcheff, 50 W. 57th St. (664-0907).

MENASHE KADISHMAN—Three monumental steel sculptures; 11/17–12/23. Haime, 41 E. 57th St. (888-3550).

ELLSWORTH KELLY—New minimal paintings; through 12/3. Blum Helman, 20 W. 57th St. (245-2888).

WILLIAM KING—A survey of wood and ceramic sculpture, from the late 40s to the present; through 12/28. Dintenfass, 50 W. 57th t. (581-2268).

LEON KOSSOFF—Recent figurative paintings; through 11/26. Miller, 41 E. 57th St. (980-5454).

WOLFGANG LAIB—New beeswax houses, marble rice houses, and a dandelion pollen work; through 12/3. Lelong, 20 W. 57th St. (315-0470).

MICHAEL LUCERO—New bronze sculptures that incorporate found objects; through 11/26. ACA, 41 E. 57th St. (644-8300).

KENZO OKADA—Paintings inspired by nature, from 1960—1982; 11/16–12/10. Del Re, 41 E. 57th St. (688-1843).

BEVERLY PEPPER/JOHN MCLAUGHLIN—A series of bronze sculptures entitled "The Umbrian Markers"; through 11/26/Geometric paintings from the 70s; through 12/3. Emmerich, 41 E. 57th St. (752-0124).

JUDY PFAFF—Recent wall sculptures and collages in a series entitled "10,000 Things"; through 12/3. Solomon, 724 Fifth Ave. (757-7777).

MEDARDO ROSSO—Works in bronze, wax, and terracotta from 1882–1906; through 12/14. Kent, 41 E. 57th St. (980-9696).

PETER SAARI—Constructions that are evocative of Roman wall decorations, in wood, canvas, plaster, and paint; 11/19–12/21. Schoelkopf, 50 W. 57th St. (765-3540).

LUCAS SAMARAS/JIM DINE—Recent boxes, a mirrored environment, and drawings/A series of new prints entitled "Youth and the Maiden." Through 11/26. Pace, 32 E. 57th St. (421-3292).

HA SCHULT—Picture boxes that explore the complexities of everyday life; through 12/10. Lamagna, 50 W. 57th St. (245-6006).

JOE STEFANELLI—Recent abstract paintings; through 11/26. Cyrus, 11 E. 57th St. (371-2459).

MICHAEL TORLEN—Paintings, watercolors, and monoprints of the Maine coastline; through 12/3. Ross, 50 W. 57th St. (307-0400).

ROBERT VICKERY—Realist paintings in egg tempera; through 11/26. Kennedy, 40 W. 57th St. (541-9600).

CHRISTOPHER WOOL—New paintings; through 12/3. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

East Village

MICHAEL ANGELO GAGLIARDI—Sculptures of human forms struggling to free themselves from urban mazes of wood, steel, and stone; 11/16–27. Ward-Lawrence, 543 E. 12th St. (533-9530).

CHRIS HOWARD/TAKUJI KATABUCHI—Marble sculptures/Sepia-toned photographs. Through 12/4. P.S. 122, 150 First ve. (533-4624).

SILVIA KOLBOWSKI—New paintings; 11/19–12/18. Postmasters, 66 Ave. A (477-5630).

ADAM KURTZMAN—Works in papier-maché; 11/17–1/1. On the Wall, 328 E. 11th St. (460-0963).

TAKEMI MUROKOSHI—Recent collages and oil paintings; 11/16–12/18. Humphrey, 242 E. 5th St. (529-0692).

ERIC SPARRE—Paintings of mysterious cityscapes; through 12/4. Capp, 223 E. 10th St. (982-4444).

SoHo and TriBeCa

JOHN AHEARN—Large-scale, free-standing sculptures cast from life, of people from the artist's South Bronx neighborhood; through 12/3. Alexander, 59 Wooster St. (925-4338).

ED ALBERS/ELAINE REICHEK—New paintings/An installation entitled "Desert Song"; through 12/3. Braathen, 33 Bleecker St. (777-1161).

ELAINE ANTHONY—Paintings with crusty, tactile surfaces in a series entitled, "Black Mesa"; 11/19–12/21. Haller, 415 W. Broadway (219-2500).

DAVID BATES—Paintings of dense Southwestern swamps and the characters and animals who inhabit that world; through 11/26. Cowles, 420 W. Broadway (925-3500).

ADOLF BENCA/GEOFFREY JAMES—Recent large-scale paintings influenced by the artist's anatomical studies in Florence/Photographs of Italian gardens; 11/19–1/11. Twining, 568 Broadway (431-1830).

MARC BLANE—Large-scale sculptures that resemble playgrounds; through 11/26. Allen, 560 Broadway (334-9710).

MEL BOCHNER—Large-scale drawings made with multi-colored sheets of paper; through 12/10. Nolan, 560 Broadway (925-6190).

BARD BREVIK—Granite floor sculptures; through 11/30. Van Eck, 420 W. Broadway (219-0717).

JEFFREY BROSK—Wall sculptures in marble, granite, and concrete; through 12/3. Rosenberg, 115 Wooster St. (431-4838).

WENDELL CASTLE—A selection of furniture from 1977–87; 11/19–12/23. Milliken, 98 Prince St. (966-7800).

EMILY CHENG—New abstract paintings; through 12/3. Lang & O'Hara, 568 Broadway (226-2121).

DORIANA CHIARINI—New sculpture; through 12/7. Ala, 560 Broadway (941-1990).

RICHARD DIEBENKORN—Etchings and woodblocks; 11/16–12/10. Crown Point Press, 568 Broadway (226-5476).

JOEL DUCORROY—Standard French license plates with text on them; through 12/3. Harvey, 537 Broadway

(925-7651).

NANCY DWYER—New paintings, sculpture, and wall reliefs that incorporate words; 11/18–12/23. Baer, 270 Lafayette St. (431-4774).

ROBERT FEINTUCH—Recent frescoes; through 12/3. Fiction/nonfiction, 21 Mercer St. (941-8611).

PAUL GEORGES—New paintings; 11/19–12/17. Plumb, 81 Greene St. (219-2007).

LEON GOLUB—New paintings that depict humanity out of control; 11/19–12/23. Gladstone, 99 Greene St. (431-3334).

GIANFRANCO GORGONI—Photographs on canvas, in collaboration with other artists, including Chia, Christo, Lichtenstein, others; through 12/10. Penson, 149 Wooster St. (529-4444).

FREYA HANSELL—New paintings; through 12/10. McDonald, 560 Broadway (966-1001).

WILLY HEEKS—Recent paintings in which networks of lines and rounded shapes are woven together, continuing the artist's exploration of organic abstraction; through 12/3. Beitzel, 113 Greene St. (219-2863).

GODWIN HOFFMANN—Abstract paintings on shaped canvases; through 12/10. Engelhorn, 591 Broadway (966-6882).

MARK INNERST—Recent landscape paintings; through 11/26. Marcus, 578 Broadway (226-3200).

RONALD JONES—Hardwood wall reliefs and a toppled stack of 300 plywood forms all in the shape of the floor plan for Erich Mendelsohn's design of the Columbus Haus, used by the Nazis as a detention prison; through 12/3. Metro Pictures, 150 Greene St. (925-8335).

DONALD JUDD—Furniture, architectural studies, and sculpture; through 12/3. Cooper, 155 Wooster St. (674-0766).

WILLIAM KING—New sculptures in sand and plaster, and a survey of bronze figures from 1958–1988; through 12/8. Pearl, 420 W. Broadway (966-5506).

MARK KOSTABI—Recent paintings and sculpture in a series entitled "Neo Geo to Neo Ceo"; through 12/6. Access, 465 W. Broadway (353-2080).

REX LAU—Oil paintings on carved Hydrocal, and small works in oil on paper, in a series entitled "Gardening by the Sea"; through 11/26. Walls, 137 Greene St. (677-5000).

MARK LUYTEN—Paintings from his series entitled "The Four Seasons," inspired by his study of 17th-century French landscape architecture; through 12/3. Brandt, 568 Broadway (431-1444).

MEDRIE MACPHEE/CHRISTOPHER PRATT—Paintings that contain images of industrial sites and other structures/Paintings of maritime architecture; 11/19–12/3. 49th Parallel, 420 W. Broadway (925-8349).

JOAN MIRO—Works on paper from 1974–1981; through 12/31. Silberberg, 382 W. Broadway (966-0611).

CLAIRE MOORE—Figurative paintings from the past three years that comment on the human condition, by this artist who died in August 1988; through 12/3. Kelly, 591 Broadway (226-1660).

STEPHEN MUELLER—New paintings that are a synthesis of flamboyant gestural scribbles and geometric shapes; through 11/30. Nosei, 100 Prince St. (431-9253).

CHUCK NANNEY—New paintings; 11/19–12/23. Gibson, 568 Broadway (925-1192).

ODD NERDRUM—Recent allegorical paintings that depict solitary figures in desolate landscapes; through 12/3. Thorp, 103 Prince St. (431-6880).

NATALIA NESTEROVA—Heavily impastoed paintings that depict an intimate vision of daily life in Moscow, by an artist who lives there; through 11/30. Bromm, 90 W. Broadway (732-6196).

THOMAS NOZKOWSKI—Recent abstract paintings in oil on canvasboard; through 11/26. Brown, 560 Broadway (219-1060).

FRANK OWEN—Abstract paintings that are scraped and scumbled with sticks, stones, and rags; through 12/14. Hoffman, 429 W. Broadway (966-6676).

ALIRIO PALACIOS—Recent figurative paintings; through 12/10. Littlejohn-Smith, 133 Greene St. (420-6090).

MEL PEKARSKY—Recent paintings of abstracted mountain and desert landscapes; through 11/26. Einstein, 591 Broadway (226-1414).

FELIX PENE DU BOIS—Paintings of downtown New York street life and bars; through 12/10. 56 Bleecker, 56 Bleecker St. (219-8836).

JOSEPH PICCILLO/BARTON BENES—Monumental paintings and drawings of dancers and athletes/Constructions that are embellished with shredded currencies from all over the world. Through 12/10. Fendrick, 568 Broadway (966-2820),

HOLT QUENTEL—Large-scale unstretched paintings on canvas and rubber that depict a monumental graphic image of the number three; through 11/26. Stux, 155 Spring St. (219-0010).

FAITH RINGGOLD—Painted story quilts in a series entitled "Change 2"; through 12/3. Steinbaum, 132 Greene St. (431-4224).

RALPH ROSENBORG—Watercolors from 1940–1988, including landscapes, figure studies, and still lifes; through 12/4. Exhibition Space at 112 Greene St. (966-3864).

ED RUSCHA—Paintings on canvas and on paper from 1959 to 1970; through 11/26. Shafrazi, 163 Mercer St. (925-8732).

FABIO SALVATORE—Abstract paintings on plasterboard that look like frescoes; through 11/26. Rastovski, 560 Broadway (966-4571).

JONATHAN SCOVILLE/RICHARD CARLETON—New landscape paintings/Monotypes. Through 12/8. Condeso/Lawler, 76 Greene St. (219-1283).

CARY SMITH—New paintings with geometric compositions; through 12/17. Koury Wingate, 578 Broadway (966-5777).

PETER STANICK—Constructed paintings that refer to Pop; through 12/3. Bustamante, 560 Broadway (226-2108).

ALICE STEPANEK/STEVEN MASLIN—Collaborative paintings; 11/19–1/7. Newburg, 580 Broadway (219-1885).

LEE TRIBE—Abstract welded steel sculptures; through 12/10. Munroe, 415 W. Broadway (226-0040).

RICHARD TUTTLE—New sculptures; through 12/3. Blum Helman Warehouse, 80 Greene St. (226-8870).

FRANZ ERHARD WALTHER/THOMAS JOSHUA COOPER—Process sculptures fabricated from canvas and wood, dating from 1963–1986/Photographic works that use the image of the landscape to explore myth and ritual. Through 11/26. Weber, 142 Greene St. (966-6115).

JAMES WELTY—Wall sculptures in copper, ultracal, glass, and paint; through 12/3. Davis, 568 Broadway (219-1444).

WILLIAM T. WILEY/GAETANO PESCE—Paintings, watercolors, and drawings with autobiographical imagery; through 12/3/Drawings, models, and prototypes for architecture; through 1/7. Protetch, 560 Broadway (966-5454).

ADOLF WOLFLI—Drawings; through 12/8. Kind, 136 Greene St. (925-1200). See Solos, "Other."

MARTIN WONG—New paintings that depict scenes, characters, incidents, and stories inspired by the artist's friends in his Lower East Side neighborhood; at Exit Art, 578 Broadway (966-7745), through 12/23; at Bernarducci, 560 Broadway (334-0982), through 12/10.

Other

OSCAR BLUEMNER—Works on paper; through 12/30. Hyman, 172 W. 79th St. (787-0452).

ADOLF WOLFLI—85 drawings by this Swiss outsider artist whose entire artistic career was spent in a mental institution; through 12/23. Grey Art Gallery, 33 Washington Place (998-6780), Tue. and Thu. 10–6:30, Wed. 10–8:30, Fri. 10–5. Sat. 1–5.

GROUP SHOWS

Madison Avenue and Vicinity

AQUAVELLA—18 E. 79th St. (794-9394). Paintings and sculpture by Bacon, Calder, De Kooning, Gauguin, Hockney, Picasso, Rauschenberg, others; through 12/1.

C.D.S.—13 E. 75th St. (772-9555). Latin American works by Borges, Fonseca, Lam, Matta, Segui, Rivera, others; 11/17–12/3.

ELKON—18 E. 81st St. (535-3940). Works by Arp, Dubuffet, Ernst, Lam; through 12/17.

FORUM—1018 Madison Ave. (535-6080). Drawings by Bluemner, Calder, Feininger, Hopper, Kline, Marsh, Picabia, Soyer, others; through 12/3.

RADANN—16 E. 79th St. (628-0918). Works by 100 artists of the WPA period; through 12/16.

REINHOLD BROWN—26 E. 78th St. (734-7999). "SMS" portfolios of multiples from 1968, with works by Arman, Artschwager, Byars, De Maria, Duchamp, Jenney, Nauman, Oldenburg, others; through 12/17.

WARD—9 E. 93rd St. (831-4044). "Symbols of Wealth: Abstractions in African Metalwork"; through 12/17.

57th Street Area

HERSTAND—24 W. 57th St. (664-1379). "Important Tribal Art from Africa, the Pacific, and North America," and selected works by Calder; through 12/23.

I.B.M.—590 Madison Ave. at 56th St. (745-6100). "The Edwardians and After: The Royal Academy 1900–1950"; "Faces of Swedish Design"; through 11/26.

KRUGIER—41 E. 57th St. (755-7288). "The Presence of Ingres," with works by Balthus, Chasseriau, Degas, Ingres, Matisse, Picasso; through 12/23.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). Landscape paintings by Bell, Moser, Shashaty; through 12/23.

TILTON—24 W. 57th St. (247-7480). "Literary Vision," with paintings, drawings, watercolors, and photographs by writers, including Ashbery, Burroughs, Cummings, Duncan, Miller, Patchen, Rexroth, others; through 11/30.

East Village

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). Project DMZ, an international project aimed at understanding the nature of human conflict through the generation of alternatives to the demilitarized zone between North and South Korea; 11/22–12/18.

303—513 E. 6th St. (477-4917). Sculpture by Flavin, Gober, Klein; through 11/28.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). An exhibition celebrating the Mexican holiday Dia de los Muertos (Day of the Dead), with works by Anguia, Bradley, Garcia, Hernandez, Linares, Yoshida, others; through 12/23.

DORSKY—578 Broadway (966-6170). "Symbolism: Force and Spirit," with works by Basquiat, Castelli, Chia, Fischl, Middendorf, Penck, Yarber, others; through 12/22.

DRAWING CENTER—35 Wooster St. (219-2166). "Influences from the Untaught: Contemporary Drawings," with works by Banks, Duncan, Gaston, Saar, Way, others; through 11/26.

FELDMAN—31 Mercer St. (226-3232). Benefit art sale for Bill T. Jones/Arnie Zane & Co.; through 11/26.

PENINE HART—568 Broadway (334-3522). Abstract paintings by Chandler, Cohen, Gale, Goldberg, Merrell, Wofford; 11/18–12/17.

RUGGIERO HENIS—415 W. Broadway (966-3711). Abstract paintings by Buchwald, Janowich, Kessler, Lee, Nozkowski, Reed, Rotterdam; through 12/3.

THE CLOCKTOWER—108 Leonard St. (718-784-2084). "Here and There: Travels," with works by Bridges, Burwell, Hammons, Locadia, Lynch, McGowen, Person, Stephenson, Williams; through 12/11.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway between 155th and 156th Sts. (368-5900). "40th Annual Academy-Institute Purchase Exhibition," with works by Africano, Beckman, Hunt, Porter, Shapiro, Sultan, Welliver; through 12/11.

DAVERIO—521 W. 23rd St. (463-0688). "Futurism 1911–1918," with works by Balla, Boccioni, Carra, Severini, Prampolini, Depero, Sironi, Marinetti; through 12/17.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211), Tue.–Sat. 10–4. "The Turning Point: Art & Politics in 1968," with works by Christo,

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Haacke, Kosuth, Morris, Nauman, Pindell, others; through 1/14/89.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "Envoys," with works by Berthot, Bladen, Diamond, Di Suvero, Passlof, Resika, Resnick; 11/18-12/16.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). A survey of three decades of work by Michelangelo Pistoletto, in an exhibition entitled "Division and Multiplication of the Mirror"; through 11/27.

WORLD FINANCIAL CENTER—2 World Financial Center, 225 Liberty St. Tue.–Sun. 11–6. "The New Urban Landscape," with installations by Acconci, Adams, Barry, Graham, Ladda, Mullican, Steinbach, others; through 11/27.

PHOTOGRAPHY

SARAH BARCHUS-FERRARI—Photographs of transvestite hustlers of the lower West Side waterfront; through 12/10. Camera Club of New York, 853 Broadway (255-6663).

LYNN BUTLER—Cibachrome prints taken with long exposures, of Sleepy Hollow Valley from horseback and Coney Island viewed from moving carnival rides; through 11/30. Viafora, 568 Broadway (925-4422).

EILEEN COWIN—Large-scale Cibachrome prints of figures in mysterious settings; through 12/3. Baum, 588 Broadway (219-9854).

REGINA DELUISE—Palladium prints of landscapes and interiors; through 12/3. Schreiber/Cutler, 171 Spring St. (925-1441).

MARINA FAUST—Large black-and-white self-portraits; through 12/3. Urdang, 23 E. 74th St. (288-7004).

GRANCEL FITZ—Photographs for advertising from the 20s and 30s; through 12/3. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Master Photographs From 'Photography in the Fine Arts' Exhibitions, 1959–1967"; through 1/11/89.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. "Why Are They Weeping? South Africans Under Apartheid: Photographs by David C. Turnley"; through 12/17.

NIC NICOSIA—Recent black-and-white photographs in a series entitled "Real Pictures"; through 11/29. Facchetti, 476 Broadway (966-5991).

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Athletes: Photographs 1860–1986," with photographs by Avedon, Capa, Muybridge, Sander, Weber, others; 11/18–2/3.

HERB RITTS—Portraits by this photographer whose work has appeared in *Vanity Fair, Rolling Stone, Interview,* and other publications; through 12/3. Staley-Wise, 177 Prince St. (777-1590).

LUCAS SAMARAS/ERWIN BLUMENFELD—Twenty-six 8 x 10 color Polaroids made between 1978–1983, of figures and still lifes/Fashion and advertising photographs taken in New York and Paris from the 20s through the 50s. Through 11/26. Pace/MacGill, 11 E. 57th St. (759-7999).

ANDRES SERRANO—Recent photographs; 11/22–12/22. Greenberg Wilson, 560 Broadway (966-2024).

MARCIA C. SHEER—Recent pinhole photographs of Amsterdam and Brugges; through 12/8. Puchong, 36a Third Ave. (982-1811).

RAOUL UBAC—Surrealist photographs from the 20s through the 40s; through 12/17. Prakapas, 19 E. 71st St. (737-6066).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 11/17–19 at 8: Pablo Vela's "WB Club WB Club WB." $8.

EL MUSEO DEL BARRIO—1230 Fifth Ave. (831-7272). 11/17 at 7:30: Guillermo Gomez-Pena, Marisela Norte, Daniel Villarreal. Free.

JOYCE THEATER—175 Eighth Ave. (242-0800). 11/22 at 7, 11/23 at 8, 11/25–26 at 8 and 11, 11/27 at 2 and 7:30: Ethyl Eichelberger's "Ariadne Obnoxious." $20.

LA MAMA ETC.—74A E. 4th St. (475-7710). 11/21, 28 at 9: Penny Arcade in "Operating Under the Influence." $10. 11/22, 29 at 9: Bill Niederkorn's "The Chaplin Acts." $10. 11/17–19 at 10: "Moscow Strip," with Dancenoise, Donald Byrd, Natasha Shulman. $10.

P.S. 122—150 First Ave. (477-5288). 11/18–20, 25–27 at 9: Ellen Fisher's "Edgar Allan Poe: Dreams Within Dreams." $8. 11/18–20, 25–27, Fri. at 10, Sat. and Sun. at 8: Marty Pottenger in "Double Happiness." $8. 11/18–19, 25–26 at 11: Frank Maya in "Frank Maya Talks." $8. 11/21 at 9: David Leslie. $8.

RIVERSIDE CHURCH—120th St. between Riverside and Claremont Ave. (864-2929). 11/17–19 at 8, 11/20 at 2: Linda Mussman's "Go Between Gettysburg." $5.

THE KITCHEN—512 W. 19th St. (255-5793). 11/17–20 at 8:30: Fred Holland's "What About Us..." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 1/8/89: "The Confectioner's Art."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 1/1/89: "From the Land of Dragons." Through 12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838–1842." Through 1/31/89: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight." Through 12/11: "Drawn From the Sea." 11/21–1/8/89: "Origami Holiday Tree."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. Through 1/1/89: "Dreamings: The Art of Aboriginal Australia."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/29/89: "The Latin American Spirit: Art and Artists in the United States, 1920–1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 11/21: "Scenes of Famous Places in Edo." Through 11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum." Through 1/2/89: "Cleopatra's Egypt: Age of the Ptolomies." Through 1/16/89: "Courbet Reconsidered." Through 3/6/89: "A Century of French Painting." Through 2/13/89: "Images on Stone: Petroglyphs of the Southwest."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. 11/18–4/9/89: "Africa and the Renaissance: Art in Ivory."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House." Through 1/8/89: "The Modern Dutch Poster: The First Fifty Years, 1890–1940." Through 1/8/89: "Erich Mendelsohn: Architectural Drawings." Through 2/12/89: "Courts and Colonies: The William and Mary Style in Holland, England, and America."

DIA ART FOUNDATION—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/18/89: Francesco Clemente, 2nd floor; Robert Ryman, 4th floor. **77 Wooster St.**, Wed.–Sat. noon–6. Through 1/14/89: A changing installation by Group Material entitled "Democracy." **393 W. Broadway**, Wed.-Sat. noon–6. Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Walter De Maria's "The New York Earth Room." **155 Mercer St.**, Wed.–Sat. noon–6. Through 2/28/89: Fred Sandback, sculptures.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love." 11/22–1/15/89: "Francoise-Marius Granet: Watercolors from the Museé Granet at Aix-en-Provence."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 11/27: "Andy Warhol, Cars." Through 11/27: "Douglas Davis." Through 12/4: "Non-Objective Paintings From the Permanent Collection."

JAPAN SOCIETY—333 E. 47th St. (755-6752). Tue.–Sun. 10 a.m.–5. Contribution $2.50. Through 12/11: "Japanese Folk Textiles: The White Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 2/23/89: "A People in Print: Jewish Journalism in America." 11/20–4/2/89: "Golem! Danger, Deliverance, and Art."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .Boscotrecase: Wall Paintings from Ancient Rome- . . .Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Boccioni: *A Retrospective.*" Through 1/8/89: "Altered Exposures: Photographs of the Maori of New Zealand." Through 1/8/89: "Degas." Through 1/15/89: "Forest and Village: Art from Liberia and the Ivory Coast in the Metropolitan Museum of Art." Through 1/29/89: "Collages and Prints by Anne Ryan." Through 2/5/89: "Mountains of the Mind: Nature and Self in Early Chinese Painting." 11/19–2/5/89: "Georgia O'Keeffe: 1887–1986." **The Cloisters,** Fort Tryon Park (923-3700). Tue-.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 2/12/89: "Drawings and Watercolors by Maurice Sendak: Wilhelm Grimm's 'Dear Mili.' " 11/17–1/29/89: "The Romantic Spirit: German Drawings, 1780–1850, From the German Democratic Republic."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 12/4: "Edgar Franceschi: In Dreams Begin Responsibilities." Through 12/10: "Act-Up," with installations by Bessouet, Carvalho and Parra, Juarez, Llorens, Vega.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $6; students $3.50; seniors $2; Thu. 5–9 pay what you wish. Through 1/3/89: "Anselm Kiefer." Through 1/10/89: "New Photography 4." Through 11/29: "Projects: Kate Ericson and Mel Ziegler." 11/17–1/10/89: "The Drawings of Richard Diebenkorn."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/12/89: "City Play." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s." Through 1/8/89: "American Lines: Manuscripts of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/30: "19th-Century Polish Painting." Through 12/4: "National Academy of Design Presentation Prints, 1920–1950."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 11/20: "Girls Night Out (Femininity as Masquerade)." Through 11/20: "Impresario Malcolm McLaren and the British New Wave." Through 11/20: "Installation by Félix González-Torres."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5. $2; children $1. Through 12/30: "Putting New York on the Map." Through 1/8/89: "Hard Cider and Hot Air: The Selling of the President." Through 2/4/89: "The Belknap Collection of Silver and Portraits."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 1/14/89: "A Sign and a Witness: 2000 Years of Hebrew Books and Illuminated Manuscripts." Through 1/14/88: "A Visual Testimony: Judaica from the Vatican Library." Through 1/14/89: "*Perennials: A 50th-Anniversary Selection* from the Berg Collection." Through 2/18/89: "Picturing America: 1497–1899." Through 2/18/89: "William James Bennett: Master of the Aquatint View." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet." Through 1/7/89: "Focusing on the Performing Arts: 50 Years of Photographs by Ray Fisher." Through 12/31: "The Theater Imagery of Julie Taymor."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/27: "Paintings by Pamela Berkeley." 11/20–1/8/89: "Dr. Seuss From Then to Now."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/26/89: "The Collages of Benny Andrews." Through 1/26/89: "From the Studio: Artists-in-Residence, 1987–1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 11/27: "Guy Pène du Bois: The 1920s." Through 12/31: "Donald Judd." Through 1/15/89: "David Park." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. 11/17–2/15/89: "Urban Figures." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/9/89: "Sculpture Since the Sixties From the Permanent Collection of the Whitney Museum of American Art." Through 1/25/88: "Enclosing the Void: Eight Contemporary Sculptors." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 12/2: "Convulsive Beauty: The Impact of Surrealism on American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/16 at 2: "Impressionist and Modern Paintings and Sculpture, Part 2." On view from 11/10. 11/18 at 10 a.m. and 2: "The Fleming Estate." On view from 11/11. 11/21 at 2: "Latin American Paintings." On view from 11/17. **Christie's East**—219 E. 67th St. (606-0400). 11/17 at 10 a.m.:"Impressionist, Modern and Contemporary Art." On view from 11/13. 11/22 at 10 a.m.: "European and Continental Furniture, Works of Art, and Rugs, Including the Estate of John Frear." On view from 11/18.

DOYLE—175 E. 87th St. (427-2730). 11/16 and 17 at 10 a.m.: "By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics, and Philatelics."

PHILLIPS—406 E. 79th St. (570-4830). 11/22 at 1:30: "Affordable Watches and Jewelry." On view from 11/18.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/17 at 10:15 a.m. and 2, 11/18 at 10:15 a.m.: "20th-Century Decorative Works of Art." On view from 11/13. 11/19 at 2: "English Furniture." On view from 11/14. 11/21 at 10:15 a.m. and 2: "Pre-Columbian Art." On view from 11/17. 11/21 at 7: "Latin American Art." On view from 11/17. 11/22 at 10:15 a.m.: "Latin American Art, Part 2." 11/22 and 11/23 at 10:15 a.m. and 2: "Chinese Snuff Bottles." On view from 11/18. 11/22 at 2: "European Works of Art." On view from 11/17.

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 16

JUILLIARD ORCHESTRA, Lukas Foss conductor; pianist Yu-Chia Hu. Druckman's *Chiaroscuro;* Liszt's Piano Concerto No. 1; Brahms's Symphony No. 1. Avery Fisher Hall at 8. $5, $8; seniors, students free.

GUARNERI STRING QUARTET—Barber's String Quartet Op. 11; Janacek's String Quartet No. 2; Schubert's String Quartet "Death and the Maiden." 92nd Street Y at 8. $13–$17.50. (Same program Tue., 11/15.)

BARBARA NISSMAN, pianist. Prokofiev's Sonata No. 4, "From the Old Notebooks"; *Sarcasms;* Sonatas Nos. 2, 9, 10, 1; Toccata Op. 11. Alice Tully Hall at 8. $12.

SUE ANN KAHN, flutist, with pianist Andrew Willis. Works of Luening, Pijper, Edison Denisov (N.Y. premiere), Doppler, Schubert-Boehm, Ibert, Schickele. Merkin Concert Hall at 8. $12.50.

HUNTER SYMPHONY, Clayton Westermann conductor; clarinetist John Marco. Myron Fink's Symphony in Four Movements (world premiere); Mozart's Clarinet Concerto K. 622. Hunter College Auditorium, 69th St. east of Park Ave. (772-4448), at 8. $6.

LEONARD COHEN, composer-performer. Beacon Theater, 74th St. and Broadway (496-7070), at 8. $20, $22.50.

ORCHESTRA OF ST. LUKE'S—With pianist Katheryn Selby. Copland's *Nonet* for Strings and Piano Quartet. Winter Garden, World Financial Center, Battery Park City, at 6. Free.

AVNER ARAD, pianist (recital debut). Bach's "Goldberg" Variations; Villa-Lobos's *Prole do Bebe* (four selections); Schumann's *Fantasie* Op. 17. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. Free; reservations necessary.

THE PRESENT EYE, chamber ensemble. Works of Martino, Roussel, Kirkwood, Slater (world premiere), Nordheim (N.Y. premiere), Charles Jones. Weill Recital Hall at Carnegie Hall at 8. $8.

RUKMINI SUKARNO, composer-soprano, with orchestra, conductor Sal Sicari. Operatic arias; also songs in Swahili, Yiddish, Indonesian, Spanish, other languages. With comedian Morty Storm. Carnegie Hall at 8. $15–$100.

ARTHUR SIEGEL, pianist-vocalist-composer. "Midtown Jazz at Midday," St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

BUSWELL-PARNAS-LUVISI TRIO—Music by Mozart and Brahms for violin, cello, and piano. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

BARBARA BLANCHARD, soprano, with pianist Jonathan Dudley. Music by Poulenc, including a staged performance of *La Voix Humaine.* Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

PATRICK DHEUR, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

MARGO McLEAN, soprano. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

JUILLIARD STUDENT CONCERT—Chamber music. Alice Tully Hall at 1. Free.

QUEENS COLLEGE ORCHESTRA, Maurice Peress conductor. Chavez's *Simphonie Indio;* Gould's *Latin American Symphonette;* Gershwin's *An American in Paris.* Colden Center, Queens College, LIE and Kissena Blvd. (718-793-8080), at 12:30. Free.

Thursday, November 17

NEW YORK PHILHARMONIC, Leonard Bernstein conductor; pianist Krystian Zimerman. Ives's *Central Park in the Dark in the Good Old Summertime, Tone Roads Number 1, Hymn: Largo Cantabile, The Gong on the Hook and Ladder or Fireman's Parade, Hallowe'en, The Unanswered Question;* Del Tredici's *Tattoo* (U.S. premiere); Bernstein's Symphony No. 2, "The Age of Anxiety." Avery Fisher Hall at 8. $7.50–$40.

STATE SYMPHONY ORCHESTRA OF THE USSR FROM MOSCOW—Carnegie Hall at 8. Sold out.

NARCISO YEPES, guitarist. Works of Sabio, D. Scarlatti, Le Roy, Sanz, Bach, Villa-Lobos, Brouwer, others. Alice Tully Hall at 8. $8–$17.50.

SEYMOUR LIPKIN, pianist. Music of Mozart, Bartok, Debussy, Brahms. 92nd Street Y at 8. $15.

STOCKHOLM ARTS TRIO (N.Y. debut)—violinist Dan Almgren, cellist Torleif Thedeen, pianist Stefan Bojsten. Linde's *Sonata a tre* Op. 38; Brahms's Trio Op. 8; Ives's Trio. Merkin Concert Hall 8. $12.

DAVID FOX, tenor (N.Y. recital debut), with pianist Brian Suits. Works by Mozart, Faure, Barber, Wolf, Ives. Weill Recital Hall at Carnegie Hall at 8. $8.

MUSIC FROM MARLBORO—Beethoven's Trio for Cello, Piano, and Clarinet Op. 11; Dvorak's String Quintet Op. 77; Shostakovich's Piano Quintet Op. 57. Metropolitan Museum at 8. $9.

HIGHLIGHTS IN JAZZ—"Dynamic Duos": Art Hodes and Doc Cheatham; Bucky and John Pizzarelli. NYU Loeb Student Center, 566 LaGuardia Pl. at Washington Sq. So. (998-4999), at 8. $9.

PARTITA CHAMBER ENSEMBLE—Music by Mozart, Poulenc, Bartok, Martinu. Hunter College Playhouse, 68th St. east of Park Ave. (772-4448), at 8. $13, $16.

WALTER THOMPSON BIG BAND, Thompson and Frank London conducting. Original music. Hayden Auditorium, Greenwich House, 27 Barrow St., at 8. Free.

PARTHENIA, consort of voice and viols (formerly The English Consort). 17th-century Italian and English music; also the world premiere of a new, commissioned work by Frank Russo. Westside Dance Project, 220 W. 80th St. (678-2225), at 8. $6.

GRACE CHURCH CHORAL SOCIETY, with soloists; Frank Cedric Smith director. Schubert's *Mass* in G; Britten's *Rejoice in the Lamb;* Kodaly's *Missa Brevis.* Grace Church, Broadway and E. 10th St. (533-4653), at 7:30. $6.

CLEO LAINE, JOHN DANKWORTH, JOHN DANKWORTH QUARTET—Benefit concert for the Starlight Foundation. Town Hall at 8. $25–$125 (268-1545).

ROGER ZAHAB, violinist/**MARCIA ECKERT,** pianist. Music by Macbride (N.Y. premiere), Mamlock, Brown, Schoenberg, Zahab (N.Y. premiere), Riley (N.Y. premiere), Ives. St. Michael's Church, 225 W. 99th St. (333-5600), at 8. $7.

GRAHAM HAYNES, trumpet,drum machine and synthesizer/**BRUNO D'ALMEIDA,** guitar, delay processors, tapes. Roulette, 228 W. Broadway at White St. (219-8242), at 9. $6.

ODYSSEY CHAMBER PLAYERS—Music by Saint-Saens, Milhaud, Ponchielli. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

YOMO TORO plays the cuatro, or 10-string mini-guitar; with his band. Teatro Puerto Rico, 490 E. 138th St. (960-1009, 960-1044 for tickets). Free.

POLKA FROM THE FRINGE, with Guy Klucevsek. "Ain't Nothin' but a Polka Band." "Next Wave," at the Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $18.

BARGEMUSIC—Cellist Colin Carr, pianist David Golub, hornist David Jolley, violinist Mark Kaplan. Brahms's Piano Trios Op. 101 and 87, and Horn Trio Op. 40. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

BOB GREEN AND HIS BAND—Bluegrass and other traditional music. Brooklyn Public Library Greenpoint Branch, 107 Norman Ave., at 2. Free.

Friday, November 18

VIENNA SYMPHONY ORCHESTRA—Carnegie Hall at 8. Sold out.

MOSCOW STATE SYMPHONY, Yevgeny Svetlanov conductor; pianist Lubov Timofeeva. Overture to Mussorgsky's *Khovanshchina;* Rachmaninoff's Piano Concerto No. 2; Scriabin's Symphony No. 2. Avery Fisher Hall at 8. $14–$28.

NEW YORK PHILHARMONIC—See 11/17. Today at 2.

TRIO SONNERIE—Violinist Monica Huggett, viola da gambist Sarah Cunningham, harpsichordist Mitzi Meyerson, on original instruments. "Classical Excursions": Couperin's *Nouveaux Concerts* No. 9; Marais' *Labyrinthe* and *Sonnerie de Ste. Genevieve du Mont de Paris;* Walther's "Cuckoo" Sonata. Weill Recital Hall at Carnegie Hall at 8. $12.

JANOS STARKER, cellist. Music by Beethoven, Cassado, Popper. Metropolitan Museum at 8. $16.

NORTH/SOUTH CONSONANCE ENSEMBLE—U.S. and N.Y. premieres by Luzuriaga, Halffter, Cordero, Hankinson, Terzian, Chavez. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

TURNPIKE CAMERATA—Premiere of John Sichel's *Madrigali Suburbani,* song cycle on texts by Franklin Greenglass. St. Peter's Church, Lexington Ave. and 54th St., at 8. $5 donation.

NEWBAND, with percussionist Dominic Donato. Music by Drummond (premiere), Pugligese (N.Y. premiere), Xenakis, Lieberman, Takemitsu, Ishii. Symphony Space at 8. $7.

JOANNE BRACKEEN, pianist/**JON FADDIS,** trumpeter. Jazz at 6, at the New School, 66 W. 12th St. (741-5690), at 6. $7.

BILL CHARLAP JAZZ TRIO—The pianist, with drummer

Todd Strait, bassist Sean Smith. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

LESLIE DALABA—Music for trumpet, violin, drums. Roulette, 228 W. Broadway (219-8242), at 9. $6.

DON CAMPBELL, composer-performer, with the N.Y. premiere of his *Quiet Things,* and other "healing music." New York Open Center Teahouse, 83 Spring St. (219-2527), at 7:30. $10.

JUILLIARD STUDENT CONCERT—Chamber music. Alice Tully Hall at 8. Free.

WENDELL CUMBERLAND, pianist. Lincoln Center Library at 4. Free.

MANHATTAN MARIMBA QUARTET—Gershwin, Bach, others. Grand Central Terminal, main waiting room off 42nd St., west of Lexington Ave., at 12:30. Free.

WALT MICHAEL AND COMPANY—Bluegrass, Irish music, original music. Eagle Tavern, 355 W. 14th St. (924-0275), at 9. $8.

POLKA FROM THE FRINGE—See 11/17.

Saturday, November 19

ORPHEUS CHAMBER ORCHESTRA—Soprano Benita Valente, mezzo-soprano Tatiana Troyanos. Handel's *Concerto Grosso* in B flat Op. 2, No. 3; Arias and Incidental Music from Handel's *Deidamia;* Michael Gandolfi's *Points of Departure* (world premiere) ; Haydn's Symphony No. 102. Carnegie Hall at 8. $14–$20.

NEW YORK PHILHARMONIC—See 11/17.

CLASSIC CHAMBER ORCHESTRA—Alice Tully Hall at 8:30. $8–$15.

SINE NOMINE SINGERS, Harry Saltzman conductor; with an ensemble of musicians on period instruments. Music by Purcell and Buxtehude, in a celebration of the chorus's 20th anniversary. Merkin Concert Hall at 8. $12.

BRONX ARTS ENSEMBLE ORCHESTRA/NEW YORK LATVIAN CONCERT CHOIR, Andrejs Jansons conductor; sopranos Silvija Augstroze and Zinta Poilova, baritone Karlis Grinbergs, organist Marta Pramnieks. Latvian Independence Day program. Zarins's *Concerto Innocente;* Bastiks's *Requiem.* Alice Tully Hall at 3 (commemoration at 2). $15–$35.

PETER ORTH, pianist. Music by Hoiby, Chopin, Brahms, Ravel. 92nd Street Y at 8. $8.50–$12.50.

WILLIAM CARR, pianist (N.Y. debut recital). Music of Liszt, Haydn, Chopin, Robert Maggio (world premiere), Rachmaninoff. Weill Recital Hall at Carnegie Hall at 2. $10.

LES ARTS FLORISSANTS, William Christie director. Music for singers and instrumentalists by Lambert, DuMont, Monteclair, Charpentier. Metropolitan Museum at 8. $14.

BARBARA MOORE, jazz vocalist, with the Jed Levy Quartet. Weill Recital Hall at 8:30. $18, $20.

LADYSMITH BLACK MAMBAZO, with Richie Havens. Beacon Theater, Broadway and 74th St. (496-7070), at 8. $20.

TITUS WALKER'S GOSPEL OF THE HARLEM RENAISSANCE—Town Hall at 7:30. $25, $30.

BILLY TAYLOR TRIO, the pianist with bassist Victor Gaskin, drummer Bobby Thomas/**TAKE 6,** male a cappella sextet. Jazz and gospel, marking the 80th birthday of Adam Clayton Powell Jr. Abyssinian Baptist Church, 132 Odell Clark Pl. (132 W. 138th St.), at 8. $15 (862-7474).

OF CHANGE AND TRANSFORMATION—Original songs, with Lisabeth Trombla. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

DAVID ROSENBLUM, "former Branc-guitarist." Roulette, 228 W. Broadway at White St. (219-8242), at 9. $6.

PATRICK DHEUR, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JOHNNY REINHARD, composer-conductor, on bassoon, recorder, bass; other musicians, in the world premiere of Reinhard's *Neo*/**MICHAEL STEVENS SEXTET,** in new-style jazz. Both in "They Must Be Hearing Things," at Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (678-2225), at 8 and 9 respectively. $8 for both, or $6 for either.

DAVID JONES, folk and music-hall songs/**HEATHER WOOD,** English folk songs. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. $5.

ROBERTA PETERS, soprano, with pianists Steven Blier and Buddy Barnes. Arias by Mozart, Handel, Donizetti, Verdi, Rossini; songs by Irving Berlin. Lehman Center, Bedford Park Blvd. West at Goulden Ave., Bronx (960-8833), at 8. $15–$20.

RICHMOND CHORAL SOCIETY, John Daly Goodwin conductor. Beethoven's *Mass* in C. Christ Church, 76 Franklin Ave., S.I., at 8. $6.

POLKA FROM THE FRINGE—See 11/17.

Sunday, November 20

ORCHESTRA OF ST. LUKE'S, John Eliot Gardiner conductor; soprano Shirley Verrett. Weber's *Turandot;* Berlioz's *Mort de Cleopatre;* Schumann's Symphony No. 2. Carnegie Hall at 8. $10–$25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: Pianist-composer William Bolcom, violinist Daniel Phillips. Schoenberg's *Verklarte Nacht;* Bolcom's Quartet for Piano and Strings; Mendelssohn's Octet Op. 20. Alice Tully Hall at 5. $20. Pre-concert "Warm-up" with Mr. Bolcom at 4, Sun. only.

VIENNA SYMPHONY ORCHESTRA, Georges Pretre conductor. Brahms's Hungarian Dances No. 1, 2, 4, 5, 21; Ravel's *Daphnis et Chloe* Suite No. 1. Avery Fisher Hall at 8. $11–$20.

ELMAR OLIVEIRA, violinist/**HORACIO GUTIERREZ,** pianist. Mozart's Sonata in G, K. 379; Beethoven's Sonata No. 9, "Kreutzer"; Prokofiev's Sonata in f, Op. 80. Avery Fisher Hall at 3. $11–$20.

PAUL INGRAHAM, hornist, with pianist John Van Buskirk, violinists Jean Ingraham, Martha Caplan, violist Lois Martin, cellist Charles McCracken. Works by Beethoven, Schumann, Arthur Weisberg (world premiere), Poulenc, Persichetti, Wilder. 92nd Street Y at 3. $8.50–$12.50.

CELEBRATION OF THE MILLENNIUM OF CHRISTIANITY IN THE UKRAINE—Vesnivka Choir of Toronto, Kwitka Kondracka conductor; Ukrainian Male Chorus Prometheus of Philadelphia and Metropolitan Choir of Philadelphia, Mykhailo Dlaboha conductor; Ukrainian Chorus Dumka of New York, Simon Komirny conductor; bass Paul Plishka, Carnegie Hall at 2:30. $10–$30.

MICHAEL McGIFFORD, tenor, and Friends. Alice Tully Hall at 8. $26.50.

KIM JA KYUNG, soprano/**YONG SOOK KIM,** pianist. Korean program, to benefit the YWCA of Flushing Building Fund. Merkin Concert Hall at 8. $20.

HANS AND ROSY EPSTEIN MEMORIAL FUND BENEFIT—Soprano Trudy Wodinsky (N.Y. recital debut), and pianist Barry Farber. Works by Handel, Mozart, Mahler, Bizet, Bernstein, and Israeli composers; solo piano music of Chopin, Mendelssohn. Merkin Concert Hall at 3. Donation.

AUSTRALIA ENSEMBLE—Weill Recital Hall at Carnegie Hall at 8:30.

DIANE KETCHIE, soprano. Weill Recital Hall at 5:30.

MARK MARKHAM/GOLDA TATZ/MOLI CHIANG/YUN-HA HWANG—Winners of the Frinna Awerbuch International Piano Competition of the Piano Teachers Congress of N.Y. Works by Brahms, Schumann, Rachmaninoff, Scriabin, Liszt. Weill Recital Hall at Carnegie Hall at 2. $10.

ST. BARTHOLOMEW'S CHAMBER ORCHESTRA, Randall Craig Fleischer conductor; organist William Trafka. Mozart's *Eine Kleine Nachtmusik,* K. 525; Handel's Organ Concerto No. 2 (second set); Foote's "Praeludium" from Suite in E. St. Bartholomew's Church, Park Ave. and 50th St., at 3. $10.

CLAUDE FRANK, pianist. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave., near Broadway and 196th St. (569-6200), at 2. $7.

BENJAMIN BRITTEN 75th-BIRTHDAY CELEBRATION—At 11 a.m. liturgical service: *Missa Brevis* in D and Festival *Te Deum,* Stephen Sturk conductor; offering. At 3:30: *Saint Nicolas,* Op. 42, Sturk conducting; $12. At 7 p.m. Evening Vespers: *Jubilate Deo; Hymn to St. Cecilia,* Op. 27; Paul Halley and Stephen Sturk conductors; organists Dorothy Papadakos, Harry Huff; offering. Directly following, soprano-saxophonist Anders Paulsson joins Huff in music by Britten and Bach; free. See also 11/21.

INTERNATIONAL HOUSE CHAMBER ORCHESTRA, Ronald Braunstein conductor. Music by Tchaikovsky, Stravinsky, Debussy. International House, 500 Riverside Dr. near 123rd St., at 8. Free.

NEW YORK CONSORT OF VIOLS, with countertenor Lawrence Lipnik. Music from England's Golden Age, Renaissance Spain, works by Locke, Holborne, Brade, Ortiz, Cabazon; also premieres of works by David Loeb and David Goldstein. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $7.

HEAVENLY JAZZ—"Four Pianos": Tommy Flanagan, Barry Harris, James Williams, Mulgrew Miller. Church of the Heavenly Rest, Fifth Ave. at 90th St., at 5. $8.

HARBOR WINDS, woodwind quintet, with pianist Peter Longiaru. Music by Nielsen, Ravel, Ibert, Mozart. Piccolo Teatro at Casa Italiana, Columbia University, Amsterdam Ave. at 119th St., at 2:30. $5.

LAURENTIAN STRING QUARTET, with oboist Ronald Roseman. Music by Beethoven, Mozart, Bartok, Bliss. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5. $8.

SARAH DAVIES, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rice conductor; baritone Paul Rowe, tenor Daniel Pincus. Weill's *Das Berliner Requiem, Kiddush,* and songs from his American musicals; Hindemith's *Mass* and *Frau Musica.* German Church, 315 W. 22nd St. (627-9141), at 3. $10.

CHORAL ENSEMBLE, Neil Giniger conductor. Choral music. Israeli songs, Hasidic melodies, folk, other Jewish music. Yeshiva University Museum, Amsterdam Ave. and W. 185th St., at 2:30. $6.

PUERTO RICO SINGS, musical revue featuring the works of 19th- and 20th-century composers. Equitable Tower, 787 Seventh Ave. at 51st St. (889-2850), at 3. $18.

SPRING QUARTET—Music by Butch Morris. "They Must Be Hearing Things!" Westside Dance Project, 220 W. 80th St. (678-2225), at 4. $5.

DIEDRE MURRAY, cellist, with bassist Fred Hopkins. Roulette, 228 W. Broadway (219-8242), at 9. $6.

MUSIC OF DOROTHY RUDD MOORE—Performers are mezzo-soprano Hilda Harris, baritone Raphael Le Bron, cellist Kermit Moore. Trinity School Auditorium, Columbus Ave. and 91st St., at 2. $5.

BACH VESPERS—Choir, orchestra, soloists, Frederick Grimes conductor and organist. Cantata 140, *Wachet auf, ruft uns die Stimme;* Toccata and Fugue in d, S. 565. Holy Trinity Luthern Church, Central Park West at 65th St. (877-6815). Offering.

SATORI WIND QUINTET—Metropolitan-Duane United Methodist Church, Seventh Ave. at 13th St. (243-5470), at 3. Free; suggested donation $5.

OVAL WINDOW—Chamber music. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

PATRICK DHEUR, pianist. JASA Green Auditorium, 40 W. 68th St. (724-3200), at 12:15. Free.

QUEENS SYMPHONY ORCHESTRA, Yehuda Gilad conductor; pianist Ken Noda. Mozart program: *La Clemenza di Tito* Overture; Serenade No. 9, "Posthorn"; Piano Concerto No. 20. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 2. $14–$18; additional admission for reception.

IGOR KIPNIS, harpsichordist. "The Light and Lively Harpsichord": works by Bach, Mozart, Brubeck, Ellington. Wave Hill, W. 249th St. and Independence Ave. (549-3200), Riverdale, Bronx, at 3. $10.

BENNETT LERNER, pianist/**BRUCE BONVISSUTO,** trombonist, with pianist Catherine Coppola. Levenson Hall, Brooklyn College, near Flatbush and Nostrand Aves., at 2. $5.

ROSEWOOD CHAMBER ENSEMBLE—Mozart, Beethoven, Saint-Saens. Temple Isaiah, 75-24 Grand Central Pkwy., Forest Hills, at 3. $7.

BARGEMUSIC—See 11/17. Today at 4.

GREGORY GARDNER, baritone. Brooklyn Museum, 200 Eastern Pkwy., at 12:30. Free with admission.

A PAN-AFRICAN JOURNEY—Seleshe Damessae from Ethiopia, Djimo Kouyate from Senegal, and James Makubuya from Uganda. "New Prospects," at Prospect Park Picnic House, PPW at 3rd St., Brooklyn (718-788-0055), at 3. $5.

Monday, November 21

NEW JERSEY SYMPHONY ORCHESTRA, Hugh Wolff conductor; cellist Carter Brey. "Music Turns the Century": Debussy's *Prelude to the Afternoon of a Faun;* Strauss's *Don Quixote;* Ives's Symphony No. 2. Carnegie Hall at 8. $6–$22.

NEW YORK NEW MUSIC ENSEMBLE, Robert Black conductor; guest artist soprano Christine Schadeberg.

"The Pierrot Project": Schoenberg's *Pierrot Lunaire*; also world premieres of works by Harbison, Gideon, Reynolds, Mosko, Harris, and Cooper—all settings of Giraud's *Pierrot* poems. Merkin Concert Hall at 8. $8.

MUSICIANS FROM MARLBORO—Beethoven's Trio for Cello, Piano, Clarinet Op. 11; Dvorak's String Quintet Op. 77; Shostakovich's Piano Quintet Op. 57. Alice Tully Hall at 8. $8.50–$12.

MERIDIAN STRING QUARTET (formerly the Queens String Quartet). Haydn's Quartet Op. 64, No. 5, "Lark"; Beethoven's Quartet Op. 59, No. 1; Sheng's revised String Quartet No. 2 (world premiere). Weill Recital Hall at Carnegie Hall at 8. $10.

BENJAMIN BRITTEN BIRTHDAY CELEBRATION—Several performers, singers and intrumentalists perform Britten works. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $12. See also 11/20.

SHELLEY HIRSCH—*Quixotica*, an experimental vocal and performance work, a collaboration with musician and instrument-builder Horst Rickels. Dance Theater Workshop, 219 W. 19th St. (924-0077), at 8. $10.

POMERIUM MUSICES, Alexander Blachly director. Music by Lassus, Gesualdo, de Rore, others. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JACQUELYN HELIN, pianist. Works by Copland, Thomson (N.Y. premieres). Brooklyn College Conservatory of Music, Gershwin Theater, near Flatbush and Nostrand Aves. (718-434-1900), at 8. $5.

Tuesday, November 22

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; fortepianist Steven Lubin, hornist Peter Gordon, flutist Elizabeth Brown, harpist Barbara Allen, trumpeter David Bilger. "The Classical Concerto": Mozart's Piano Concerto in c, Horn Concerto No. 4, and Flute and Harp Concerto in C; Hummel's Trumpet Concerto in E flat. Town Hall at 8. $12.

ALICIA DE LARROCHA, pianist. Albeniz's *Iberia*, complete. Carnegie Hall at 8. Almost sold out.

CLARION CONCERTS, Newell Jenkins conductor, organist Frederick Hammond, vocal soloists. Handel's Organ Concerto Op. 4; *Cecilia, Volgi un Sguardo; Look Down Harmonious Saint;* Britten's *A Shepherd's Carol;* Purcell's *Ode on St. Cecilia's Day*.Merkin Concert Hall at 8. $12.50.

NEW YORK PHILHARMONIC—See 11/17.

CHAMBER MUSIC SOCIETY—See 11/20. At 7:30.

CELIA LINDE, guitarist (N.Y. debut). Works of Sor, Malats, Torroba, Albeniz, Bobby Scott (premiere), Ponce, Savio, Ginastera. Weill Recital Hall at Carnegie Hall at 8. $15.

DAVID FEDELE, flutist (N.Y. debut), with pianist Joanne Pearce. Music by Bach, Martinu, Gaubert, Berio, Muczynski. 92nd Street Y at 8. $5–$10.

ORCHESTRA OF ST. LUKE'S—Works of Telemann. Winter Garden, World Financial Center, Battery Park City, at 6. Free.

JOYCE HAMMANN FEIBEL, violinist/**MIRIAN CONTI,** pianist. Works by Chopin, Szymanowski, Wieniawski. In connection with the current exhibit *19th-Century Polish Painting: Valor, Memory, and Dreams,* at the National Academy of Design, Fifth Ave. and 89th St. (369-4880), at 6:30. $7.50. Note: the museum is open for exhibit viewing tonight until 8.

GUILD OF COMPOSERS—Music by Babbitt, Carter, Schnabel, Diamond, Sebastian Currier (world premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

MANHATTAN JAZZ ENSEMBLES, Dick Lowenthal director, with trumpeter Red Rodney. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

SHELLEY HIRSCH—See 11/21.

SHIRLEY TAYLOR MOORE, soprano/**WILLIAM HOWARD MOORE,** pianist. Music by Coleridge-Taylor, Moore, and spirituals. Trinity Church, Broadway and Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 6. Tickets, $11–$98. 11/14 at 8: Bizet's *Carmen,* Domingo conducting; Nafe, Studer, Lakes. 11/15 at 8: Rossini's *Il Barbiere di Siviglia,* Weikert conducting; Dubinbaum, Nucci, Blake, Dara, Furlanetto. 11/16 at 8: Mascagni's *Cavalleria Rusticana*/Leoncavallo's *Pagliacci,* Siciliani conducting; Dimitrova, Dubinbaum, Bean, Mauro, Pola/Tokody, Mauro, Pons, G. Baker. 11/17 at 8: Puccini's *Madama Butterfly,* Chung conducting; Watanabe, Boozer, Lamberti, Nucci, 11/18 at 8: *Il Barbiere di Siviglia,* Weikert conducting; Battle, Pola, William Matteuzzi (debut), Dara, Cheek. 11/19 at 1:30;same as11/14. 11/19 at 8:*Cavalleria Rusticana/ Pagliacci;* same as 11/16. 11/21 at 8: *Madama Butterfly;* same as 11/17.

New York City Opera

NEW YORK STATE THEATER—Tickets, $10–$44. Final performances of the season: Romberg's *The New Moon,* Colaneri conducting. 11/15, 16, 17, 18 at 8; 11/19 at 2 and 8; 11/20 at 1 and 7.Note: Jeff Mattsey makes his company debut 11/16, and conductor Richard Fletcher appears for the first time 11/20 matinee.

Other

H.M.S. PINAFORE—The New York Gilbert & Sullivan Players open their 15th-anniversary season 11/22; Albert Bergeret and Jeffrey Kresky co-conductors, Kristen Garver director, Bill Fabris choreographer. John Reed appears as Sir Joseph Porter K.C.B. Symphony Space. 11/22, 23, 30, 12/1, 2, 7, 8, 9 at 8; 11/26, 12/3, 10 at 3 and 8; 11/27, 12/4, 11 at 3. $15–$25; seniors, children $5 less.

IOLANTHE, by Gilbert and Sullivan. Ten Ten Players, with musicians from the Manhattan School of Music. At Park Avenue Christian Church, 85th St. (879-7669). 11/18, 19 at 8; 11/20 at 2:30. $12; $8 students/seniors.

LA VIE PARISIENNE, by Offenbach. Opera at the Academy in an English version, with musical adaptation for electronic and acoustic instruments by Christopher Berg, who will conduct; Christopher Alden director. New York Academy of Art, 419 Lafayette St. (677-8960). 11/19–22, 29–12/2 at 8. $25.

LIGHT OPERA OF MANHATTAN—Through 11/20: Victor Herbert's *Sweethearts.* Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—Through 12/4. Tickets, $8–$40. The Robert Joffrey Memorial Season. From 11/18: *The Nutcracker.* 11/18 at 7:30; 11/19 at 2 and 7:30; 11/20 at 2 and 7:30; 11/22 at 7; 11/23 at 1 and 7. No performance Thanksgiving Day.

The Jamison Project

JOYCE THEATER—11/15–20. Tickets $20. Premiere engagement of Judith Jamison's new, 10-member company. Works by Jamison, Fagan, World, including *Scene Seen,* a new solo by Fagan for Jamison. At every performance: *Divining, Scene Seen, Easter Freeway Processional,* and *Read Matthew 11:28.* Also 11/15 at 7:30, 11/18 at 8; 11/20 at 2: *Tease.* 11/16, 17, 19 at 8; 11/20 at 7:30: *Time Out.*

Other

ANN CARLSON—*Real People,* with Philip Morris staff members and some attorneys. Whitney Museum at Philip Morris, Park Ave. at 42nd St. (878-2550). 11/16 at 12:30. Free.

BROOKLYN DANCE THEATER—Premieres of works by Sophie Maslow and Artis Smith; also by student choreographers. Brooklyn College Gershwin Theater, near Flatbush and Nostrand Aves. (718-434-1900). 11/18, 19 at 8; 11/20 at 2. $5.

CHINESE DANCE ENSEMBLE of the Young People's Chinese Cultural Center. Classical and folk dance. Mark Goodson Theater, Dept. of Cultural Affairs, 2 Columbus Circle. 11/21 at 12:30. Free.

CHOREOGRAPHER'S SHOWCASE—Works by many. Evolving Arts, 622 Broadway (777-8067). 11/19, 20 at 8. $8; in advance, $7.

CONTRADANZA AND QUADRILLE—Performance and lecture on European court dance in the New World. Charles Moore, Grupo Folklorico de Panama, Cornelia Square Dance Society, Something Positive, Marco Rizo Quartet, Troupe Shango; lecturer Morton Marks. American Museum of Natural History, CPW and 79th St. 11/16 at 7. First come, first seated.

DANCE/MUSIC/LIGHT—*Caprinox,* with one dancer—choreographer Dominique Gabella—and eight musicians; based on Daudet's *Monsieur Sequin's Goat.* Marymount Manhattan Theater, 221 E. 71st St. (877-3399). 11/18, 19 at 8. $10.

DANCE 2000—Two world premieres by Felice Lesser, to scores by Lenny Meyers and Seymour Barab; other works. Symphony Space. 11/17 at 8. $10.

DANCES FOR A SMALL PLANET—Sharon Fogarty Dance Theater. TADA!, 120 W. 28th St. (718-204-1097). 11/17, 18, 19 at 8:30. $8.

ELEO POMARE DANCE COMPANY—Five new works and two revivals. Pace University Schimmel Center, Pace Plaza opposite City Hall, Spruce St. (488-1715). 11/20 at 7. $12, in advance $10 (488-1715).

FOURWORKS—Works by member Marijeanne Liederbach. House of Candles Theater, 99 Stanton St. (353-3088). 11/17, 18, 19, 20 at 8. $8.

HUNTER COLLEGE DANCE COMPANY—New works by members, also a premiere by guest Bebe Miller. Studio Theater, Thomas Hunter Hall, 6th floor, Lexington Ave. and 68th–69th Sts. (772-4448). 11/16–19 at 8; 11/20 at 6. $6.

INDIAN DANCE—World Music Institute festival at Pace U.'s Schimmel Center, Spruce St. entrance opposite City Hall: 11/18 at 8, **Anjani's Kathak Dance of India,** with Anjani Ambegaokar. 11/19 at 8, **Lakshmi,** in South Indian classical dance, with flutist T. Viswanathan. Each $12.

IONA PEAR DANCE COMPANY—Collaborations by Cheryl Flaharty and composers Jill Kroesen and Robert Aeolus; features two premieres. St. Mark's Church, Second Ave. at 10th St. (852-1305). 11/17, 18, 19 at 8. $10.

JUILLIARD DANCE ENSEMBLE—Works by Hill, Limon, Sokolow, Haim, Mathis. Juilliard Theater, 155 W. 65th St. (874-7515). 11/14 at 8. $10.

KEI TAKEI'S MOVING EARTH—Solo performances. The Cubiculo, 414 W. 51st St. (265-2138). 11/16, 17, 18, 19 at 8; 11/20 at 2. $10.

KEITH TERRY—A blend of multi-cultural forms of dance. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/18, 19 at 11 p.m. $10.

KODALY HUNGARIAN DANCE THEATRE ENSEMBLE—Traditional dance and music. Lillie Blake School, 45 E. 81st St. (879-8893). 11/19 at 8. $12–$20.

MARYMOUNT MANHATTAN COLLEGE DANCE DEPARTMENT—Modern, ballet, jazz, and flamenco dances by faculty and upper-classmen, with student performers. 221 E. 71st St. (517-0651). 11/18, 19 at 8; 11/20 at 3. $4. 11/19, a $7 admission includes a reception.

MICHAEL MOSCHEN IN MOTION—"Next Wave," at Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 11/15 at 7; 11/16–19 at 8; 11/20 at 3. $15, $20.

ROYAL BALLET OF FLANDERS—Program includes premiere of Violette Verdy's *Variations;* also Kylian's *Symphony in D,* Balanchine's *Tchaikovsky Pas de Deux,* Act III of Nureyev's *Don Quixote.* Brooklyn College, Whitman Hall, near Flatbush and Nostrand Aves. (718-434-2222). 11/19 at 8; 11/20 at 2. $12, $16.

SALON PROJECT—Works by Christine Brodbeck, Nan Friedman, Regina Larkin, Rick Merrill. Dia Art Foundation, 155 Mercer St. (925-0991). 11/19, 20 at 9. $8.

SIN CHA HONG'S LAUGHING STONE DANCE THEATRE COMPANY—Premiere of a new work by the Korean dancer-choreographer. Asia Society, 725 Park Ave. at 70th St. (517-2742). 11/19, 20 at 8. $20.

THE SKY IS CLOSER NOW—Dance-performance works by Barbara Mahler, Karen Heifetz, Mischa van Dellemen, Amos Pinhassi, Sylvia Marinari, Jennifer Spiegler, Howard Fireheart, Chris Ferris. Washington Square Church, 135 W. 4th St. (995-5905). 11/14 at 8. $5.

VICTORIA MARKS PERFORMANCE COMPANY—*More Work,* program of contemporary dance. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/18, 19, 23, 25, 26 at 8; 11/20, 27 at 3. $12.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADMIRAL'S GALLEY—160 South St., at Dover St. (608-6455). Casual. Northern Italian/seafood. Spcls: spedini alla Romana, pappardelle alla Abruzzese, swordfish dijonnaise, jumbo stuffed veal chop. Res. sug. L daily noon–4. D Sun.–Thu. 4–9, Fri.–Sat. to 10. Private party room. **(M) AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/-continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M) AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M) AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M) AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M) AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E) AE, MC.**

SAV LA MAR—137 Sullivan St., bet. Prince and W. Houston Sts. (533-2090). Casual. Caribbean/Jamaican. Spcls: jerk chicken, curry goat, escabech of fish. Res. sug. Br Sat.–Sun. noon–4. D Tue.–Thu. and Sun. 5–10:30, Fri.–Sat. to 11:30. Closed Mon. **(M) AE, CB, DC, MC, V.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M) AE, CB, DC, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: three fish tartar, wonton shrimp, fresh tuna nicoise, grilled swordfish with tangy citrus marmalade. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M) AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: mesquite grilled swordfish, Norwegian salmon, fresh Maine lobster, spinach ravioli. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M) AE, CB, DC, MC, V.**

Greenwich Village

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns, childrens menu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M) AE, CB, DC, MC.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M) AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M) AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Italian/continental. Spcls: veal chop fiorentina, home-made gnocchi San Remo, chicken alla orazio. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon-

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3:30. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30, Sun. to 10. **(M)** **AE, DC, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chen's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA CHAUMIERE—310 W. 4th St. (741-3374). Casual. French provencal. Spcls: escargot au basilic, carre d'agneau provencal, lotte au poivre vert. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 6–11:30. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and ice cream. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE,CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Private parties. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. Harpist Wed.–Sat. and Br Sun. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.–Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br. Sun. 11:30–4. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, basil lamb, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Northern Italian. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.–Thu. noon–-midnight, Fri. to 2 a.m., Sat. 4:30–2 a.m., Sun. to 11. Bar Mon.–Thu. to 2 a.m., Fri.–Sat. to 4 a.m., Sun. to midnight. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat.–Sun. from 5. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.–-Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. Br Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–-Sat. to 12:30 a.m. Private parties for 100. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun.**(M)** **AE, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun. 12:30–10. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. D daily 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10:30. After-theater S nightly 10:30–1 a.m. Private parties for 8–60. **(E)** **AE.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondu's, veal alla Suisse, rack of lamb. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–9:30. Pre-theatre 5–7. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DUBLIN'S MIRABEAU—3 E. 48th St. (753-6440). Casual. Irish. Spcls: junior gallic steak with Irish cream, roast crispy duckling with St. Bridget's sauce, Murphy's special potatoes. Res. sug. L Mon.–Fri. 11:45–4. D Mon.–Sat. 4–11. Pre-theatre D 4:30–7:30. Pianist nightly. Reduced rate D parking from 5:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts. (980-3985). Casual. American/Italian. Spcls: steaks, veal, pasta, fresh seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: lentil soup with lobster sausage, spit roasted haunch of venison with poivrade sauce, black bass and caviar topped with sardine butter in a beetroot juice. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–-Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAN GIUSTO—935 Second Ave., bet. 49th and 50th Sts. (319-0900) Jacket required. Northern Italian. Spcls: bouillabaisse Adriatic style with polenta, quail Venetian style, risotto with truffles. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th–45th Sts. (697-6776). Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thu. and Fri. **(I-M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: pasta, homemade pastry and ice cream, cappuccino. L Mon.–Sat. 11:30 a.m.–3:30. D Mon.–Sat. 3:30–11:30. B Mon.–Fri. 7–11. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and

D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–-Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D 4:30–6. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I) No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. *11:30–3.* **(M)** ***Bar Cafe:*** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA SCALA—60 W. 55th St. (245-1575). Casual. Italian. Spcls: veal alla Scala, osso buco, gnocchi, red snapper marechiara. Res. sug. Open Mon.–Fri. noon –11, Sat.4:30–11:30. Private parties for 25–35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. L Tue.–Fri. 11:30–2. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Pre-theatre D Tue.–Sat. 5:30–7.**(M) The View:** Formal. International. Res. sug. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Mon., Tue. and Thu. 5:30–midnight, Wed., Fri. and Sat. from 5, Sun. 6–11.**(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.–-Sat. **(M)** **AE, CB, DC, MC, V.**

***RAINBOW ROOM*—RCA Building, 30 Rockefeller Pl.** (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

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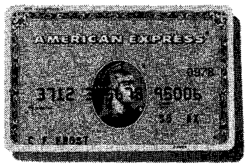

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STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.--Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.–Fri. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.–Sun. 6–10:30. Closed Mon. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.–Fri. noon--midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Fri. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4:30. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE GALLERIA—115 E. 57th St. (980-4683). Casual. Northern Italian. Spcls: gnocchi campagnola, tortellini Aurora, vitello ricottaro, fresh salmon Park Ave. Res. sug. Open for L and D Mon.–Sat. 11:30 a.m.–9:30. Private parties for 20–200. Sidewalk cafe. Closed Sun. **(M)** **AE, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

MONDRIAN—5 E. 59th St. (935-3434). Formal. American/French. Spcls: fried oyster stew, braised red snapper with spinach and lemon, rack of lamb with mustard greens, chocolate dacquoise. Res. nec. L Mon.-Fri. noon–2. D Mon.–Sat. 6–10:30. Private party room for 30. Closed Sun. **(E)** **AE, MC. V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Sat. 11:45–2:30. D daily 5:45–11. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VIA MIA—55 E. 59th St. (755-8081). Casual. Italian. Spcls: broiled Florida red snapper, veal Sorentino, chicken Valdostana, fettuccine verde. Res. sug. L Mon.-Sat. 11 a.m.-3:30. D Mon.-Sat. 5-11. Closed Sun. **(M)** **AE, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.-Sat. noon-1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.-Fri. noon-2:30. D daily 5:30-11:30. **(M)** **AE, MC, V.**

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.-Sun. 5:30-11. Private parties for 16-24. Closed Mon. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th-65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon-4. D daily 4-midnight. **(M)** **AE, CB, DC.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Br Sun. noon-4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30 a.m.-3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.-Sun. noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon-1 a.m. **Gallery:** Tea daily 3:30-5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4:30. D Mon.-Sat. 4-midnight, Sun. to 11. Private parties for 20-200. **(M)** **AE, MC, V.**

FLAMAND—349 E. 86th St. (722-4610). Casaul. Belgian. Spcls: rabbit with cherry beer, waterzooie gantoise, quails with grapes and port. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11:30. **(M)** **AE, DC, MC, V.**

FOO CHOW—1278 Third Ave., bet. 73rd-74th Sts. (861-4350). Casual. Chinese. Spcls: tangerine beef or chicken, jumbo ginger shrimp, baby back ribs in scallion sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11:30 a.m.-3. D daily 3-midnight. **(I-M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL BIANCO—1265 Third Ave., at 73rd St. (861-7700). Casual. Northern Italian. Spcls: angel hair pasta with lobster, shrimp and scallops in tomato sauce, assorted charcoal grilled fish, veal scallopini topped with mushrooms. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D daily 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon-Fri. 11 a.m.-5. Br Sat.-Sun. noon-4. D daily 5-1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.-10 a.m. L daily noon-2:30. D daily 6-10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American-continental. Spcls: crispy shrimp, Maryland crabcakes with tartare sauce, chicken pecan with honey mustard sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D daily 6-midnight. Br Sat.-Sun. 11:30 a.m.-3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon-11. Private parties 40-125. **(M)** **AE, CB, DC, MC, V.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th-65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30 a.m.-4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.-Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed Sun. and Mon. **(E)** **AE, DC.**

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METRO—23 E. 74th St. (249-3030). Dress opt. American. Spcls: buckwheat crepe with red caviar and poached egg, grilled salmon with ginger vinaigrette, clay pot roasted chicken. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3:30. D Mon.–Sat. 6–11:30. **(E)** **AE, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American-steakhouse. Spcls: prime aged sirloin steak, chops, lobster, fresh fish, spa cuisine. Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

POLO GROUNDS—1472 Third Ave., at 83rd St. (570-5590). Casual. American. spcls: steaks, variety of pasta and chicken dishes. Br Sat.–Sun. noon–2. D daily 4–2 am. **(I)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: country salad, crab cakes, crispy duck, grilled red snapper. Res. nec. D Mon.–Fri. 5:30–12:30, Sat.–Sun. from 6. Br Sun. 11 a.m.–3. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9 a.m.–11 a.m. Br. Sat.–Sun. 10–4. L daily 11 a.m.–4. D Mon.–Thu. 4–midnight, Fri.–Sun. 4–1 a.m. **(I)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prime sirloin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. noon–9:30, Sat. 4–10:30. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I)** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

FAIRS AND FESTIVALS are so abundant this time of year, you can almost count on finding one in your neighborhood school or church. Most include some of the following items and activities: crafts, food, children's games such as face painting and puppet shows, bake sales, jams and jellies, Christmas cards, wreaths, ornaments, raffles, used books, toys, and clothes. The **Rudolph Steiner School Fall Crafts Festival and Fair** features among other things one-of-a-kind handmade dolls, toys, and wooden puzzles. 11/19 from 10 a.m.–4 at 15 E. 79th St. (535-2130). Free . . . The **Brick Church Fair** will hold its 45th annual bazaar at the Brick Presbyterian Church, Park Ave. and 91st St. (410-9430). 11/17, noon–8. Free . . . **Fall Festival at P.S. 3** is more convenient for the downtown set. 11/19, noon–5. P.S. 3, 490 Hudson St., between Christopher and Grove Sts. (691-0083). $1 adults, 50¢ children . . . Selections from 30 shops can be found at the **Junior League Golden Tree** headquarters, 130 E. 80th St. (288-6220). $5 during the day, $10 for the evening. 11/16, 11 a.m.–5; 11/17, 11 a.m.–5, 6–9 . . . Watch button makers and take a hay ride at the **Bank Street School Fall Fair** on 11/19, 11 a.m.–4. Bank Street School, 610 W. 112th St. (663-7200). Free . . . St. Luke's School will hold a **Victorian Christmas Fair** on 11/18, 5–10 and 11/19, noon–5. On 11/19 at 4, the students will perform a spoof of *The Night Before Christmas.* St. Luke's School, 487 Hudson St., between Christopher and Barrow Sts. (924-5960). $2 adults, $1 children . . . The **Park Avenue Methodist Church Fair** is slated for 11/19 from 10 a.m.–4 at the church, 106 E. 86th St. (921-1190). Free . . . The Goddard Riverside Community Center and the New York publishing community are sponsoring **The New York Book Fair for the Homeless.** Goddard Riverside, 595 Columbus Ave. at 88th St. (873-6600). 11/19, 10 a.m.–6; 11/20, noon–5. Free . . . Gifts and food from the Land of the Midnight Sun will be available at the **Norwegian Seamen's Church Holiday Bazaar** on 11/17–19, noon–8; 11/20, noon–6. 245 E. 49th St. (319-0370) . . . A travel auction and a county fair are the offerings at a **Fair in Old New York.** The auction is 11/18 at 8, the fair 11/19, 10 a.m.–4. Unitarian Church of All Souls, 1157 Lexington Ave., at 80th St. (535-5530) . . .Pottery and jewelry made by Y students will be for sale at the **92nd Street Y's Holiday Sale** on 11/20, 11 a.m.–6, 1395 Lexington Ave. (427-6000, ext. 173). Free . . . The **Hebrew Arts School Jewish Craft Exhibition** and sale of unique works will take place at the Abraham Goodman House, 129 W. 67th St. (362-8060), 11 a.m.–6. $3.

CALENDAR NOTES FOR NOVEMBER include some fall favorites and other worthy events. **Thanksgiving Harvest: Farm-City Week in N.Y. State** means enjoying Long Island duck, Finger Lakes veal, Hudson Valley vegetables, and other regional delicacies prepared by noted chefs. Fine area wines will accompany the meal. 11/17 at 6:30, Audubon Gallery, New-York Historical Society,CPW and 77th St.(873-3400, ext. 246, reserve). $15 . . . A **Minority Students Open House** will help you prepare a successful application for graduate admission and financial aid. 11/18, 11 a.m.–7, City University Graduate Center, 33 W. 42nd St. (642-2848). Free . . . Want to know what's in store for you in the future? Then visit tarot readers, palmists, and psychics at the **Psychic Fair,** 11/20, 11 a.m.–7 at the Doral Inn, Lexington Ave. and 49th St. (686-4121). $3 . . . If you like to keep track of the past rather than the future and you are a serious marine collector, then you can assess collecting strategies in four fields of marine artifacts at the **Sea Heritage Collectors' Colloquium.** 11/19; call 718-343-9575 for more details. $250 includes talks and meals . . . Melba Tolliver, Dr. Elizabeth Coleman, and Elizabeth Holtzman will speak at **Women of Influence: Designing the Future.** Topics such as women in law, in education, in government will be covered. 11/19, 9:30 a.m.–4. YWCA, 30 Third Ave., Brooklyn (718-875-1190). $25.

REVELS AND CAUSES—Thirty-four designers and architects have helped style the Chieftans, a Gimbel's family estate in Greenwich, Connecticut, to look like a '20s-era house to benefit Channel Thirteen. **The Estate Showhouse '88** will allow you to see the setting of elaborate parties, elegant hunts, and other *Great Gatsby*–like activities. Call 560-2800 for directions. $15, through 11/20 . . . **A Few of My Favorite Things,** such as trips to Bermuda and Jamaica, tennis racquets from Arthur Ashe, and Mike Tyson's boxing gloves will be available at the United Negro College Fund's First Celebrity Auction. 11/19, 7, at the Puck Building, 295 Lafayette St. (326-1154). $75 includes cocktails, the auction, and a party . . . Susan Vega will be honored at a benefit for the **Center for the Elimination of Violence in the Family.** $60 includes tickets to the Virginia Slims tennis match and a reception at the Plaza Cafe. 11/16 at 5. (718-439-4612) . . . Barbara Cook, Dixie Carter, Elaine Stritch and many more entertainers will be at the **Equity Fights AIDS Fund** sponsored by the Actors' Equity Association 75th Anniversary. 11/20 at 7, Passenger Ship Terminal, 55th St. and the Hudson River (529-5452). $300–$1,000.

LECTURES AND READINGS abound this week. **Writer Nights Fall Series** is holding a reading by established writers Joan Didion and John Gregory Dunne, along with new writers Fatima Shaik and Steven Corbin. 11/21 at 8. Mitzi E. Newhouse Theatre, Lincoln Center (475-5707). $10 . . . What's a Bloody Mary-Thon? A **Bloody Mary-Thon** is a non-stop reading of plays about Mary Tudor (and maybe, with a donation, a Bloody Mary). 11/19 at noon, The Writers Theatre, 145 W. 46th St. (869-9770). Free . . . **The Shaw Project**, a series of staged readings, will have professional actors read *Heartbreak House* on 11/21 at 7. Park Ave. Christian Church, Park Ave. and 85th St. (595-6839). Free.

THE MAGNIFICENT CHRISTMAS SPECTACULAR at Radio City Music Hall is celebrating its 10th anniversary. You'll see *The Nutcracker* with 32 dancing bears, *A Christmas Carol,* ice skaters gliding to the hit *Christmas in New York.* Kings, angels, wisemen, and shepherds re-enact the birth of Christ in the *Living Nativity.* And don't worry, the Rockettes will dance to *Parade of the Wooden Soldiers.* Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). $26–$29. 11/16 at 2:30; 11/17 at 11, 2:30; 11/18 at 2:30, 7:30; 11/19 at 9 a.m., noon, 3, 6, 9; 11/20 at 12:30, 4, 7:30; 11/22, 23 at 2:30.

COMPILED BY JENNIFER SEABURY

TOURS

CENTRAL PARK CONSERVATORY GARDEN—"Winter Interest," a walk with the Central Park Conservancy and Sarah Price. 11/20 at 2, meet at Vanderbilt Gate, Fifth Ave. and 105th St. (860-1330). Free.

JEWISH NEW YORK CITY—"Crossing Delancey Street" tour with author-historian Oscar Israelowitz. 11/20 at noon, visit a landmark synagogue, Hester and Orchard Sts., Guss's Pickles, and an old-fashioned candy store; $10. To reserve: 718-951-7072.

ADVENTURE ON A SHOESTRING—11/20 at 3, a stroll in the Upper East Side Historic District. Call for meeting place (265-2663); $5.

PLAYS AND PLAYERS IN GREENWICH VILLAGE—11/20, 1:30–4, a walking tour with Michael Levin. A nostalgic glance backward in time to the early days of Off Broadway theater. Reservations, 924-7187; $10.

MUNICIPAL ART SOCIETY—11/19, 1–4, a walk along the former "Ladies' Mile," Union Square to 23rd St., once a busy high-style shopping district; Michelle Herman will talk about Broadway and Fifth and Sixth Aves. Call 935-3960 to reserve; $12.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. These, 11/20: 1–3, "Manhattan Island, c. 1600"; $10. 11 a.m.–2:30, "Passage to India," a visit to a Hindu temple, built in India and transplanted here; $29, including a sampling of Indian cuisine.

MIDTOWN EAST—"The Outdoor Sculpture & Landmark Building Walking Tour;" every Sat. at 1 through Dec. Meet on N.E. corner of 42nd St. and First Ave. for a tour of 26 landmarks, well-known buildings, and sculptures. $12; call for information (348-3854).

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each tour, $10. 11/19 at 6: **Ye Olde Tavern Tour;** meet at the Washington Square Arch for visits to McSorley's, Minetta Tavern, Chumley's, the White Horse, others; buy your own drinks . . . 11/19 at 1: **Tribeca,** "New York's newest neighborhood"; meet on S.E. corner of W. Broadway and Canal St. in front of Smoke Stacks Lightning . . . 11/20, 27 at 2: **Hollywood on the Hudson;** meet at the Village Gate, Bleecker and Thompson Sts., to see Greenwich Village locations where well-known movies have been shot . . .11/20 at 1: **Morningside Heights,** "the Academic Acropolis"; meet on S.E. corner of Broadway and 110th St. for a walk that takes in St. John the Divine, Grant's Tomb, and more . . . 11/19, 26 at 7, **Ghosts After Sunset,** "Haunted Greenwich Village." Meet at the Village Gate, Bleecker and Thompson Sts.; cocktail hour (buy your own) at 6.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—11/19 at 1, meet at the Grand Army Plaza arch for a tour around the plaza and the neighboring Gold Coast of Brooklyn. $4 (718-788-8549); seniors,children,$2.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 11/19, Flushing Meadow Park. 11/20, Prospect Park.

NATURE WALKS—**Wave Hill,** 675 W. 252 St., Bronx (212-549-3200). 11/19 at 3, a woodland walk, to learn about today's plants and how they relate to their history; free with weekend admission, $2.

SHOREWALKERS—The group is dedicated to walking around the entire, varied shoreline of our area. 11/19 at noon, South Ferry to Gracie Mansion, with guide Nancy Jennings (785-8115); a six-mile walk that includes four bridges (under, not over). Meet at S.I. Ferry terminal, foot of escalators. $3.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walk 11/20 at 1, meet at Sixth Ave. and 23rd St., N.E. corner near Chemical Bank, for a walk along Ladies' Mile, former shopping neighborhood for the fashionable, now a cast-iron district. $1 (929-6038, before 10 p.m.).

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (563-8000). 11/19 at 8:30: vs. Philadelphia; 11/22 at 8: vs. Los Angeles Lakers. $10–$25 . . .**Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). 11/14 at 7:30: vs. Golden State; 11/18 at 7:30: vs. Cleveland. $6–18.

FOOTBALL—**Giants,** Giants Stadium, E. Rutherford, New Jersey (201-935-8111). 11/20 at 4: vs. Philadelphia. $18, $21.

SOLUTIONS TO LAST WEEK'S PUZZLES

P	A	G	E	A	N	T	S		A	C	C	E	N	T
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OTHER EVENTS

TENNIS—Virginia Slims Championships, Madison Square Garden (563-8300), 11/14–20. The world's top 16 women singles players and eight best doubles teams are expected to compete. $11–$30.

HOCKEY—Rangers, Madison Square Garden (563-8000). 11/21 at 7:30: vs. Montreal. $11–$30 . . . **Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). 11/19 at 7:05: vs. Pittsburgh; 11/22 at 8:05: vs. Washington. $10–$28 . . . **New Jersey Devils,** Byrne Arena, E. Rutherford, New Jersey. (201-935-6050). 11/17 7:45: vs. Calgary; 11/19 at 7:45: vs. Washington. $12–$20.

BILLIARDS—Women's National 9-Ball Championship. Tournament play: 11/18, 19 at 2; Quarter-finals, Semi-finals: 11/20 at 3; Finals: 11/20 at 8:30. Cafe Society, 21st St. and Broadway (674-8855). $10–$25.

HORSE RACING—Aqueduct Fall Meeting through 12/31 (718-641-4700). Daily except Tue.; post time at 12:30. $2.00, Grandstand; $5, Clubhouse. Featured: 11/19, Remsen; 11/19, Demoiselle; 11/20, Ladies Hdcp.

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CHILDREN

LITTLE ORCHESTRA SOCIETY—Lolli-Pops Concerts, for ages 3–5. Dino Anagnost invites the youngsters to "Meet the Maestro." 11/19 at 10:15 a.m. and 11:30 a.m.: Bruno Walter Auditorium, Library and Museum of the Performing Arts, Amsterdam Ave. and 65th St.; 11/20 at 1:15 and 2:30: Katie Murphy Amphitheatre, Pomerantz Center, Fashion Institute of Technology, 27th St. and 7th Ave. (704-2100). $20, must purchase in advance.

SHARON, LOIS & BRAM—The singing trio will celebrate their tenth anniversary. 11/19 at 11 a.m. and 1. Avery Fisher Hall, 65th St. and Amsterdam Ave. (874-6770). $8.50–$12.50.

BIG APPLE CIRCUS—The Big Apple Circus Meets the Monkey King. Joining the show this year is the Nanjing Acrobatic Troupe from China. East meets West in a mystical spot where horses and sea lions play alongside dragons and dancing lions. Through 1/2. 11/16 at 2 and 7:30; 11/17 at 11 a.m. and 7:30; 11/18 at 11 a.m. and 7:30; 11/19, 20 at 12:30 and 4; 11/22 at 11 a.m. and 7:30; 11/24 at 7:30. Trump Tent at Damrosch Park, Lincoln Center, 65th St. and Amsterdam Ave. (391-0767). $10–$50.

THE DAY SCHOOL FAIR—Activities for children ages 3–10, will include games, prizes, food and a hayride. Free. There will also be performances of *The Three Little Pigs* at 11 a.m., 12:30, and 2. $3. 11/19 at 10 a.m. The Church of the Heavenly Rest, 5th Ave. at 90th St. (722-1783).

RE-CREATING RADIO—A workshop where children ages 7–14 will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. 11/19: Mystery. Workshops are from 10 a.m.–11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). Adults, $3; children, $2, advance tickets recommended.

DON QUIJOTE EXPERIMENTAL THEATRE—The Legend of the Golden Coffee Bean. A homeless Indian girl believes she can attain wealth and happiness by finding the golden coffee bean. 11/20 at 2; 11/16, 17, 18, 21, 22 at 10:30 a.m. Lincoln Square Theatre, 250 W. 65th St. (496-8009). $5; $2.

BRING A FRIEND TO SHUL—A Shabbat luncheon for ages 10–13. 11/19 at 12:30. Park East Synagogue, 163 E. 67th St. (737-6900). Free.

DEVELOPING THE PAST—Families with children ages 8–13, will study photographs from the Museum's collection. 11/19 at 2. The Museum of the City of New York, Fifth Ave. at 103rd St. (534-1034). $3; $1.

THE HONEY BEE SHOW—Children are invited to participate in this musical improvisation. 11/20 at 2. National Improvisational Theatre, 223 Eighth Ave. (243-7224). Adults, $6; children $3.

MICHAEL TAUBENSLAG PRODUCTIONS—Pinocchio, 11/20 at 1; **Cinderella,** 11/20 at 2:30. The Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.50.

PRINTER'S PRESS—Children 5–11 can experiment with materials from a printer's workshop. 11/20 at 2. Jewish Museum, Fifth Ave. at 92nd St. (860-1863). Free with Museum admission.

CHANUKAH STORY HOUR—Jane Breskin Zalben will read from a few of her books. Eeyore's, 11/20 at 11 a.m.: Broadway at 79th St. (362-0634); 11/20 at 12:30: 25 E. 83rd St. (988-3404). Free.

NEW STAGINGS FOR YOUTH—The Odyssey, a musical adaptation of Homer's classic. 11/20, 27 at 2. The Open Eye's Theater, Henry Lindenbaum Center, 270 W. 89th St. (769-4143). $6, $8.

FILMS—*A Charlie Brown Thanksgiving.* Charlie Brown, Snoopy, and Woodstock prepare a Thanksgiving feast. *Daniel Boone: The Thanksgiving Story.* The Boone family tries to make peace with a neighboring Indian chief. 11/19 at 12:30 and 3. Museum of Broadcasting, 1 East 53rd St. (752-7684). Children, $2; adults, $4 . . . **The Picture Train,** an eight-week Asian/American series for all ages. 11/16 at 4; 11/19 at 2:30: *A Chairy Tale; Skinny and Fatty.* Through 11/26. Chatham Square Branch of the Public Library, 33 E. Broadway. Free . . . **American Indian Legends,** a series of rarely seen films for ages 2–8. 11/19 at 11 a.m.: *The Owl that Married the Goose; North American Indian Legends; The Loon's Necklace; The Hoarder.* Collective for Living Cinema, 41 White St. (925-2111). $2, $1.

WALLABY'S RAINBOW CIRCUS—The character Reggie discovers she wants to be a circus performer, but doesn't know how to go about it. There's also a live on-stage rock band. Every Sat. and Sun. at 3:30, through 6/89. Truck & Warehouse Theater, 79 East 4th St. (254-5060). $3.50; adults $5.

PUPPET PLAYHOUSE—*Sorcerer's Apprentice & The Pot of Gold,* by Tucker's Tales Puppet Theatre. 11/19, 20 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 90th St. (369-8890). $3.

SATURDAY CHILDREN'S THEATRE—Live entertainment for ages 3 and up. 11/19 at 1: *Aesop's Fables.* The Poko Puppets troupe will bring these classic tales to life. The Triplex at Borough of Manhattan Community College, 199 Chambers St. (618-1980). $5.

THE MAGIC FISHBONE—A musical based on a story written by Charles Dickens. Every Sat. through 11/19, at 1 and 3:30; Sun. 11/20 at 3:30 only. Hartly House Theatre, 413 W. 46th St. (666-1716). $5, reserve.

BOOKS OF WONDER—Three stories will be read, all ages invited. 11/20 at 11:30 a.m. 464 Hudson St. (989-3270). Free.

IT'S TOUGH TO MAKE A NICKEL—A musical depicting the lives of children on the Lower East Side at the turn-of-the-century. Every Sunday at 1. $5–$7 . . . **Family Matters: An Immigrant Memoir.** A dramatization of the Scheinberg family, who lived on the Lower East Side in 1910. Every Sunday at 3. Lower East Side Tenement Museum, 97 Orchard St. (431-0233). $5–$10.

STORYTELLING—The French Institute/Alliance Francaise, 11/18 at 4, for ages 6–8. 22 E. 60th St. (355-6100 ext. 215). $1 . . . Joe Bruchac will tell Adirondack tales, as well as American myths. 11/19 at 2. Children's Museum of Manhattan, 314 W. 54th St. (765-5904). Museum admission.

IROQUOIS TURTLE SHAKERS—Create your own turtle shaker. 11/19, 20 at 1 and 3. Children's Museum of Manhattan, 314 W. 54th St. (765-5904). Museum admission.

SCIENCE BOOK AND TOYFEST '88—Science-related toys, books, and puzzles will be displayed. 11/19, 20 from 10 a.m.–5. New York Hall of Science, 47-01 111th St. (718-699-0005). Adults, $2.50; children, $1.

YOUR PLACE AT THE TABLE—Children will design their own Thanksgiving place settings. 11/20 at 3. The Brooklyn Museum, 200 Eastern Pkwy. (718-638-5000). Museum admission, advance registration.

CHRISTMAS CARDS—Children will make old-fashioned Christmas cards. 11/16 at 3:30. Richmondtown Restoration, Staten Island Historical Society, 441 Clarke Ave. (718-351-9414), S.I. $4; $1.50 for materials.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 11/19 at 3: Bannermaking. Create your own banner. Reserve . . . **The Dairy:** 64th St., mid-Park (397-3165). 11/20, 1:30–3. Plop! Whirr! Bodunk!. Play with old-fashioned toys and games, then make your own to take home. Free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Starting 11/15: *It's News To Me.* Designed for children ages 7–12. The world of news is explored thoroughly. Hours: Wed.–Fri., 1–4; also, Sat.–Sun., holidays, 11 a.m.–5. $2.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 11/16: Bob Feldman Group. 11/17: Libby Richman Group. 11/18, 19: Herman Foster Trio. 11/20: Jennie Stein. 11/21: Blues nite with Marty Roberts. 11/22: Thomas Chapin Group. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 11/15: Mickey Tucker Trio. 11/16: Jamie Baum Quartet. 11/17: Carla White and Trio. 11/18, 19: David "Fathead" Newman Quintet. 11/20: Saundra Thrower Trio. 11/21: Carols Munhoz and Luiz Braga. 11/22: Jo Jones, Jr. Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9:30, 11 and 12:30 a.m. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 11/16: Wendy Wall. 11/18: Ultra Violet. 11/21: Tall Stories. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/17: Illinois Jacquet. 11/18–20: American Jazz Orchestra under the Direction of John Lewis. 11/21: Jorge Anders All-Star Big Band. 11/22–27: McCoy Tyner Big Band. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 11/16: Casio College Jazz Play-Off. 11/17: 2nd Annual Miller Lite 92.3 FM K-Rock Comedy Riot Finals. 11/21: In Tua Nua. 11/22: The Escape Club. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/19: Pianist Kenny Barron with Ray Drummond on bass. 11/20: John Hicks. 11/21–26: Pianist Richie Beirach with Ron McClure on bass and Adam Nussbaum on drums. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 11/16, 17: Carol Freddette and Trio. 11/18, 19: PM Electric. 11/21: Widespread Jazz Orchestra. 11/22, 23: Roy Meriwether Trio. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 11/20: Duke Ellington Spacemen with Clark Terry, Jimmy Hamilton, Norris Turney, and Aaron Bell. 11/21: "Big Nick" Nicholas Quartet. 11/22–27: The Louie Bellson Quintet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/17: Comedy with Scott Jefferson, Pat Shaver, Dan Morris, Joseph Rosana and Vinnie Monaco. 11/19: David Jones and Heather Wood. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/20: Bobby Watson and Horizon with John Hicks, Curtis Lundy, Ralph Peterson and Frank Lucy. 11/21: Les Paul Trio. 11/22–27: Eddie Gomez Quartet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 11/16–20: Judy Carmichael Trio; 11/22–27: Kenny Barron Trio. Sets Mon.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 11/17: Peter Madsen. 11/18, 19: David Leonhart Duo. 11/20: Michael Wolff. 11/22, 23: Tardo Hammer. **Upstairs:** 11/18 at 8: "One Man Band" with James Lecesne; followed by Hal Schaefer "Showcase" at 10. 11/19 at 9:30 and 11:30: Cabaret with Lorena Mann, Dennis Leary, and Jon Stewart. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/16: Pianist Bill Mays with Harvey Swartz on bass? 11/17: Andy Stein Quartet. 11/18: Judy Barnett Quartet. 11/19: Dick Griffin Quartet. 11/21: Dick Hyman. 11/22: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 11/19: Pianist Joanne Brackeen with Cecil McBee on bass. 11/20, 21: Pianist Harry Connick, Jr. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/17, 18: Roscoe Mitchel and the Sound Ensemble. 11/19: Amina Claudia Meyers Group. 11/20: Lester Bowie and Spencer Barefield Duo. 11/22: Joseph Jarmen Ensemble. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 12/3: Jazz-pop singer Maria Muldaur with pianist Dr. John, Tue.–Sat. at 9 and 11. 11/18, 19 at 11:30, 11/20 at 7: Comedienne Joan Rivers continues her late-night comedy "workshop". Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 11/16: Rudi Linka. 11/17: Giraffe Race. 11/25, 26: Daryl Jones, Mark Ledford Project. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Terry Waldo and the Gotham City Jazz Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 11/16: The Ian Hunter Mick Ronson Band; Grayson Hugh. 11/17, 18: Kassav. 11/19: The Butthole Surfers. 11/20: Devo. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/16: The Elevator Men. 11/17: Robert Ross Band. 11/18: Rock-Ola with Jon Paris. 11/19: Paul Whistler and the Wheels. 11/20: The Worms. 11/21: War Babies with Mark Newman. 11/22: Major Johnson with Frank Gravis. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 11/20: Randy Brecker Band. 11/21: The Gil Evans Orchestra. 11/22–27: The Leaders with Lester Bowie, Chicko Freeman, Arthur Blythe, Cecil McBee, Kirk Lightsey, and Don Moye. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/17–19: Cissy Houston. 11/24–26: Jocelyn Brown. Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 11/19, Wed.–Fri. at 9, Sat. at 9 and 11: The Jimmy James Show. 11/21: "Salsa Meets Jazz" with Oscar D'Leon and his orchestra, Jose Alberto "El Canario" and his orchestra with guest soloist Michele Hendricks. **Terrace:** Through 11/20: Pianist Brooks Kerr with Bob Field on bass. 11/21, 28: Gail Wynters with Herman Foster and Jay Leonhart. 11/22–27: Pianist Bill Mays with Harvie Swartz on bass. Sun.–Thu. from 10–2 a.m., Fri.–Sat. to 3 a.m. **Comedy Spot at the Top** (982-9292). 11/18, 19 at 9 and 11: Noo Yawk Tawk. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/20: The Henry Threadgill Sextet. 11/21: Mel Lewis and the Jazz Orchestra. 11/22–27: Clarinetist Eddie Daniels and his Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 11/16, 17: Joe Lovano Quartet with special guest Ed Nuemeister. 11/18: Rich Acciavetti and Jumbush. 11/19: "Big Food" with Bill Bickford, Kim Clarke, and Bruce Ditmas. 11/20: Jed Levy with Pete Madsen, Dean Johnson and John Riley. 11/21: Roland Vasques and his Quartet. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Jazz, Tue.–Sun. from 9. 11/16–20: Sal Salvador with his group Crystal Image. 11/21: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. 11/22: Mike Bardash Quartet. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. 11/16–19: Pianist Mike LeDonne with Dennis Irwin on bass. 11/20: Guitarist Gene Bertoncini with Michael Moore on bass. 11/21–26: Pianist Hilton Ruiz with Jimmy Rowser on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 11/16: Young Neal and the Vipers; Frankie and the Premiers. 11/17: The Nelsons; Zulu Time. 11/18: The Persuasions; Hank Ballard; Boppin The Blues. 11/22: A.C. Reed and Fat City. Also **The Lone Star Cafe Roadhouse, 240 W. 52nd St.** (245-2950). 11/16: Corky Laing. 11/17: Big Dog. 11/18: Tommy Shaw Band. 11/19: Elvin Bishop. 11/20: The Outlaws. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

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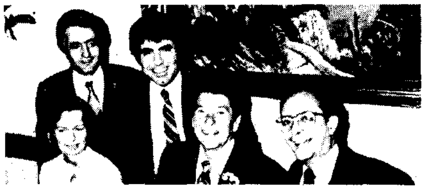

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Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CLUB 1407—1407 Broadway, bet. 38th and 39th Sts. (575-1407) 11/18, 19: Rob Barlet. Shows Fri. and Sat. at 7:30 and 10:30. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/20: Paul Simmerman, John Knight, Al Romero, Barry Weintraub, Scott Bruce, Danny Curtis, and Mike Eagan. 11/21–27: Richie Minervini, Al Romero, Barry Weintraub, Mark Wilde, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566) **Backroom:** Every Fri. at 9:30: OK So We Lied! with *Strange Bedfellows.* Every Sat. at 9: Assorted Nuts featuring Pat Baily, Dai Kornberg, Jerry Lambert, Joe Perce and Linda Wahl with host Andy Engle. **AE, MC, V.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 11/16: Comedian Terry Day and magician Imam. 11/17: Terry Day and magician Torkova. 11/18, 19: Comedian Keith Thomas and magician Johnny Ace Palmer. 11/22: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/20: John Joseph, Mario Joyner, Fran Solomita and Bob Sommerby. 11/22–27: Bill McCarty, Brian Regan, Mike Saccone, Jonathon Solomon. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Tue.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/16: Yomo Toro. 11/17: Urban Blight. 11/18, 19: Cabo Verde. 11/22, 23: Baaba Maal. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. Through 12/3, Tue.–Wed. at 9, Thu.–Sat. at 9 and 11: Barbara Cook. **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 11/16: Lydia Parker; Diana Craig. 11/17: The Burger & Collette Show! - musical comedy; Joe Bracco. 11/18: Black Tie; "It's Not Just Comedy .... " 11/19: Bill Lindner; "It's Not Just Comedy ...." 11/20: Robert Laurita; Matthew Solari. 11/22: *"Dog Eat Dog" - An Eastern City Country Western Type Doodad* - musical revue directed by Bruce Hopkins. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/16, 23: Sally-Jane Heit; Mr. Ruby Rims. 11/17, 24: Sally Mayes; Michael McQuary. 11/18, 25: Vicki Stuart; Nancy Timpanaro. 11/19: Michele Bautier; Lois Sage. 11/20: Jill Cohen; Beverly Hills. 11/21: Penny Landau. 11/22: Greta. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/16: Ellen Mittenthal with pianist Wes McAfee and John Loehrke on bass. 11/17: Mark Coffin with pianist Paul Trueblood. 11/18: Barbara Lea with Wes McAfee. 11/19: Judy Kreston and David Lahm. 11/21: Arthur Siegel. 11/22: Noah Manne with pianist Buddy Barnes. **AE, CB, DC, MC, V.**

LESLIE'S—117 W. 58th St. (765-1427). Italian restaurant. 11/16: 6-2-5, vocal trio. 11/17: Singer Diane McCulloh. 11/18: Singer Deena Charles. 11/19: Singer Francesca MacAaron. Shows Wed.–Fri. at 9, Sat. at 9 and 11. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/7: Montgomery, Plant and Stritch return with *Swing For Your Supper, An Evening of Rodgers and Hart,* Tue.–Sat. at 9:15 and 11:15.**Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeiffero plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **The Cafe Carlyle:** Through 12/31, Tue.–Sat. at 10 and midnight: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31: Jazz-pianist Barbara Carroll, Tue.–Sat. from 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Larry Vuckovich, Mon.–Sat. 5–9, followed by the Helcio Milito Trio, Tue.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine to the Edward Tone Trio, Tue.–Sat., 7:30–11:30. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 6:30–9:30; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30–10:30. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through 11/26: Pianist Patti Wicks with Mark Dresser on bass, Tue.--Fri. from 7:30–12:30 a.m., Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 11/16: Gail Lawrence. 11/18: Tom Babbit. 11/19: Kim Stengel with pianist Ricky Ritzel. 11/20: Mimi Cohen with pianist Dean Burris. 11/21: Ken Phillips with pianist Jim Mironchik. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/16: Joe Buffington; Sheila B. Wade. 11/17: Edwin Gray; Cayte Thorpe. 11/18: Shallit & Freeman; Edwin Gray. 11/19: *Damned If You Do ....* musical revue; People With Aids Theater Workshop. 11/20: Susan Borofsky; Alec Mapa. 11/21: Christine Donnelly; Jay Rogers. 11/22: Liz Bayer; Consula Hill. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse. 11/16–19, Tue.–Thu. at 10, Fri. and Sat. at 9 and midnight: Singer-pianist Daryl Sherman with Dick Sudhalter on trumpet and Murray Wall on bass. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Singer-pianist Bryon Sommers plays nightly from 9–1 a.m. A medley of pianists play from 5–9 nightly. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. Singer Priscilla Hood takes over on Sat. from 6–10:30. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Nov. 16

3:00/WNCN—Tchaikovsky: Suite No. 4, Op. 61, "Mozartiana"; **Bach:** Sonata for Viola da Gamba and Harpsichord No. 2 in D.

WQXR-AM/FM—Stravinsky: "Pulcinella" Suite.

WNYC—Perle: Wind Qnt. No. 1; **Tcherepnin:** Harmonica Cto.

4:00/WNCN—Borodin: *In the Steppes of Central Asia;* **Poulenc:** Nocturnes.

4:04/WQXR-AM/FM—Bach: Brandenburg Cto. No. 2; **Nielsen:** "Helios" Ov; **Saint-Saëns:** Violin Cto. No. 1.

5:00/WNCN—Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28; **Bach:** Fantasy and Ricercare in c.

7:00/WNCN—Bach: Orchestral Suite No. 2 in b; **D. Scarlatti:** Sonata in A.

WNYC—Los Angeles Philharmonic. Andre Previn, conductor; violinist Anne-Sophie Mutter. **Beethoven:** Violin Cto.; **Shapero:** Sym. for Classical Orch.

8:05/WQXR-AM/FM—"Symphony Hall." **Hindemith:** Horn Cto.; **Schubert:** Sym. No. 8, "Unfinished."

9:00/WNCN—Stravinsky: *Petrouchka;* **Debussy:** *Images.*

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Nov. 17

3:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis; **Scriabin:** Etude in B-Flat, Op. 8, No. 11.

WNYC—Casella: *Scarlattiana:* **Bartok:** Contrasts .

WQXR-AM/FM—Beethoven: Piano Sonata No. 8, Op. 13, "Pathetique."

4:00/WNCN—Handel: *Xerxes:* "Largo"; **Bach:** *Well-Tempered Clavier:* Book I.

4:04/WQXR-AM/FM—Bach: Flute Cto. in C; **Debussy:** *Afternoon of a Faun:* Prelude.

5:00/WNCN—Albinoni: Adagio for Organ and Strings in g; **Falla:** *Seven Popular Spanish Songs.*

7:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56; **Haydn:** Qt. in B-Flat, Op. 33, No. 4.

WNYC—"Chamber Music Society for Lincoln Center." **Haydn:** String Cto. in C, Op. 76, No. 3, "Emperor"; **Prokofiev:** String Qt. No. 2 in F, Op. 92; **Schubert:** String Qt. in G, OP. 161.

8:00/WNCN—Berwald: Septet for Strings and Winds in B-Flat; **Beethoven:** Cto. Movement for Violin in C.

8:05/WQXR-AM/FM—"Symphony Hall." **Balakirev:** Ov. on Russian Themes; **Arensky:** Sym. No. 1.

Fri., Nov. 18

3:00/WNCN—Tchaikovsky: Variations on a Rococo Theme for Cello, Op. 33; **Villa-Lobos:** Chorus No. 1.

WNYC—Nielsen: Sym. No. 3, "Sinfonia Expansiva"; **Villa-Lobos:** Fantasia Concertante for Clarinet, Bassoon, and Piano.

WQXR-AM/FM—Haydn: Sym. No. 94, "Surprise."

4:00/WNCN—Sibelius: *Four Legends From the Kalevala,* Op. 22, No. 2, "The Swan of Tuonela"; **Friedrich II:** Sym. No. 4 in A.

4:04/WQXR-AM/FM—Prokofiev: "Classical" Sym; **Boyce:** Cto. Grosso in e.

6:00/WNCN—Schubert: *Ave Maria;* **Glinka:** *Russian and Ludmila:* "Oriental Dances."

7:00/WNCN—Liszt: *Les Préludes;* **Nielsen:** "Little" Suite for String and Orch.

WNYC—"High Performance." The Tokyo String Quartet performs works by Shostakovich and Beethoven.

8:05/WQXR-AM/FM—"Symphony Hall." **Rossini:** *L'inganno.*

9:00/WNCN—Rimsky-Korsakov: *Scheherazade:* Op. 35; **Bach:** *Art of the Fugue.*

Sat., Nov. 19

10:00 a.m./WNCN—Wagner: *Parsifal:* Prelude to Act I; **Reger:** Four Studies for the Left Hand.

WNYC—Mozart: String Qt. No. 19; **Beethoven:** Piano Sonata No. 31.

10:04 a.m./WQXR-AM/FM—Smetana: *The Bartered Bride:* Excerpts; **Ravel:** *Valses Nobles et sentimentales.*

11:00 a.m./WNCN—Beethoven: Sonata for Piano No. 23 in f, Op. 57, "Appassionata"; **Chopin:** Introduction and Polonaise Brillante, Op. 3.

11:04 a.m./WQXR-AM/FM—Wagner: *Tannhauser:* Ov.; **Respighi:** *Old Dances and Airs:* Suite No. 3.

WNYC—Sibelius: String Qt. in d; **Atterberg:** Suite No. 3; **Larsson:** *The Winter's Tale.*

12:00/WNCN—Brahms: Variations on a Theme by Paganini, Op. 35; **Torelli:** Sonata a Cinque in D.

WNYC—"La Belle Epoque de Piccolo"; **Medtner:** Sonata "Romantica"; **Stravinsky:** *Pulcinella;* **Faberman:** Cto. for Jazz Drummer and Orch.

12:04/WQXR-AM/FM—Copland: *Appalachian Spring*; **Mozart:** Adagio for Violin and Orch. in E.

5:00/WNCN—Liszt: Hungarian Rhapsody No. 2 in C-Sharp; **Copland:** *Down a Country Lane.*

5:04/WQXR-AM/FM—Weber: *Invitation to the Dance;* **Mozart:** Sym. No. 28 in C.

6:00/WNCN—Chopin: Nocturne in E-Flat, Op. 9, No. 2; **Bach:** *Musical Offering.*

8:04/WQXR-AM/FM—The Cleveland Orchestra. Leonard Slatkin, conductor; pianist Joela Jones. **Bach:** Prelude and Fugue in D; **Dohnanyi:** Variations on a Nursery Song, Op. 25; **Bernstein:** "On the Waterfront" Suite; **Respighi:** *The Pines of Rome.*

9:00/WNCN—Sibelius: Cto. for Violin in d, Op. 47; **Mozart:** Cto. for Piano No. 5 in D.

Sun., Nov. 20

10:00 a.m./WNCN—"Classic Guitar." **Castelnuovo-Tedesco:** Cto. for Guitar in D, OP. 99; **Giuliani:** Gran Sonata "Eroica" in A.

WNYC—Mozart: String Qt. No. 12; **Telemann:** "Don Quixote" Suite; **Haydn:** Sym. No. 94.

WQXR-AM/FM—Gershwin: Piano Cto. in F.

11:00 a.m./WNCN—Rodrigo: *Concierto de Aranjuez;* **Handel:** Cto. Grosso in C, "Alexander's Feast."

WNYC—"The Arthur Rubinstein Reissues."

12:00/WNCN—Bach: Cto. for 2 Violins in d; **Grainger:** Three English Traditional Songs.

1:00/WNCN—Chicago Symphony Orchestra. Dennis Russell Davies, conductor; pianist Alicia de Larrocha. **Mozart:** Cto. for Piano No. 9 in E-Flat; **Mahler:** Sym. No. 5 in C-Sharp.

WQXR-AM/FM—Beethoven: Sym. No. 4; **Stravinsky:** *The Fairy's Kiss.*

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor. **Webern:** 6 Pieces for Orchestra; **Schoenberg:** Chamber Sym. No. 1 in E, Op. 9; **Schubert:** Sym. No. 9, "The Great."

5:00/WNCN—Mozart: *Magic Flute;* **D. Scarlatti:** Sonata in E.

6:00/WNCN—Falla: *El Amor Brujo:* "Ritual Fire Dance"; **Borodin:** Qt. No. 2 in D: "Notturno."

WNYC—*Der Ring des Nibelungen*: "Siegfried."

8:00/WNCN—Bax: Three Pieces for Small Orch; **Schubert;** Sonata for Violin and Piano in g, Op. 137, No. 3.

WQXR-AM/FM—"Metropolitan Life Opera House." **Massenet:** *Werther* (von Stade, Carreras, Allen, Royal Philharomic Orch./Davis).

Mon., Nov. 21

3:00/WNCN—Wagner: *Tannhauser:* Ov.; **Vivaldi:** Cto. for Flute in g, Op. 10, No. 2, "La Notte."

WNYC—Ravel: Piano Cto. in G; **Tharichen:** Cto. for Kettledrums.

WQXR-AM/FM—Schumann: *Kinderscenen,* Op. 15.

4:00/WNCN—Gershwin: *I Got Rhythm:* Variations: **Pugni:** *Esmerelda:* "Pas de Deux."

4:04/WQXR-AM/FM—Beethoven: *Leonore:* Ov. No. 1; **Ysaye:** *Song of Winter;* **Haydn:** Cto. No. 5 for Flute, Oboe, and Orch.

5:00/WNCN—haydn: Divertimento for Harpsichord No. 4 in C; **Sibelius:** *Rakastava:* Op. 14.

7:00/WNCN—Ravel: *Boléro*; **Parcham:** Solo for Recorder and Lute.

WNYC—St. Louis Symphony Orchestra. Leonard Slatkin, conductor; violinist Itzhak Perlman. **Harbison:** Sym. No. 2; **Bruch:** Violin Cto. No. 1 in g, Op. 26; **Stravinsky:** *Petrouchka.*

8:05/WQXR-AM/FM—"Symphony Hall." **Haydn:** Piano Cto. in D; **Falla:** *Nights in the Garden of Spain.*

9:00/WNCN—Tchaikovsky: Cto. for Violin in D, Op. 35; **Beethoven:** Variations on a Theme from Handel's *Judas Maccabeus* in G.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Roger Norrington, conductor; clarinetist Harold Wright. **Haydn:** Sym. No. 49, "La Passione"; **Mozart:** Clarinet Cto. in A; **Beethoven:** Sym. No. 2.

Tue., Nov. 22

3:00/WNCN—Chopin: *Les Sylphides;* **F. Couperin:** Concert Royal No. 4 in e.

WNYC—Castelnuovo-Tedesco: Cto. for Harp and Chamber Orch.; **Mozart:** Cto. for Flute and Harp.

WQXR-AM/FM—Mozart: Piano Cto. No. 21.

4:00/WNCN—Bizet: *Jeux d'enfants,* Op. 22; **F. Benda:** Trio IV in E-Flat.

4:04/WQXR-AM/FM—Nielsen: Little Suite for Strings; **Gluck:** *Iphigenia in Aulis:* Ov.; **Copland:** *El Salon Mexico.*

6:00/WNCN—Grieg: "Peer Gynt" Suite No. 1, Op. 46, "Anitra's Dance"; **Frederick the Great:** Sonata for Flute in d.

7:00/WNCN—Schubert: Sonata for Piano in A, Op. 120; **Vivaldi:** Cto. for 2 Violins and Strings in d; **Locatelli:** Cto. Grosso in F, Op. 1, No. 8, "Christmas" Cto.

WNYC—"Netherlands Concert Hall 1988." Vladimir Ashkenazy, conductor. **Wagenaar:** *The Taming of the Shrew:* Ov.; **Debussy:** *La Mer;* **Prokofiev:** Sym. No. 5 in B-Flat, Op. 100.

8:05/WQXR-AM/FM—"Symphony Hall." **Britten:** *Young Person's Guide to the Orchestra*, Op. 34; *Gloriana:* "Courtly Dances"; "Simple" Sym.

9:00/WNCN—Chopin: Sonata for Piano No. 2 in B-Flat, Op. 35; **Schubert:** Sym. No. 1 in D.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Sixten Ehrling, conductor; pianist Eugene Isotmin. **Beethoven:** "Egont" Ov.; Piano Cto. No. 3; **Sibelius:** Sym. No. 2.

TELEVISION LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, NOVEMBER 16–18 and NOVEMBER 21–22

2 **WCBS**
975-4321
4 **WNBC**
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M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Plastic Man*
7 *World News*
9 *Snorks*
11 Wed.: *Open Mind* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 *New Jersey Network News* (except Mon.)
Mon.: *Currents*
H Fri.: *Divorced Kids' Blues*
Mon.: *Survival Series: Wild Seas, Wild Seals*
M Wed.: **Movie:** *You Were Never Lovelier*
Thu.: **Movie:** *Lost Horizon*
Fri.: **Movie:** *Pushover*
Tue.: **Movie:** *The Story of David*
S Fri.: *Backroads*
Mon.: *The Tailor of Gloucester*

6:30 a.m.
2 4 News
5 *Popeye*
9 *Popeye*
11 *Tom and Jerry*
13 *MacNeil/Lehrer* (except Mon.)
Mon.: *Growing a Business*
H Wed.: *First Offender*
Thu.: *Survival Series: Wild Seas, Wild Seals*
Tue.: *Journey to the Center of the Earth*
M Mon.: *Judge Reinhold and Demi Moore*
S Wed.: *Anna to the Infinite Power*
Fri.: *Out of Time*

6:45 a.m.
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Good Day New York*
7 *Good Morning America*
9 *Beverly Hills Teen*
11 *Smurfs*
13 Mon.: *All About TV*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Fri.: *Courage*
Mon.: *Chicken*
M Mon.: *Amazing Grace and Chuck*
S Mon.: *High School Narc*
Tue.: *Getting Even: A Wimp's Revenge*

7:30 a.m.
9 *Jetsons*
11 *Jem*
13 *Sesame Street*
21 *Body Electric*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri., Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
M Fri.: **Movie:** *Junior Miss*
S Thu.: *The Emperor and the Nightingale*
Fri.: *High School Narc*

8:00 a.m.
9 *Gumby*
11 *Bionic Six*
21 *Sesame Street*
H Wed.: **Movie:** *The Karate Kid*
Thu.: **Movie:** *Indiana Jones and the Temple of Doom*
Fri.: **Movie:** *Like Father, Like Son*
Mon.: **Movie:** *Guess Who's Coming to Dinner*
Tue.: **Movie:** *Hoosiers*
M Wed.: **Movie:** *Mr. Deeds Goes to Town*
S Mon.: **Movie:** *Surrender*
Tue.: **Movie:** *Legal Eagles*

8:10 a.m.
S Thu.: **Movie:** *Honky Tonk Freeway*

8:30 a.m.
9 *My Little Pony*
11 *Ghostbusters*
13 *Mister Rogers*
M Thu.: **Movie:** *Fandango*
S Wed.: *Gleason*
Fri.: *Goldy II—The Saga of the Golden Bear*

9:00 a.m.
2 *Superior Court*
4 *Geraldo*
5 *I Love Lucy*
7 *Live With Regis and Kathie Lee*
9 *Care Bears*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional School Service* (concludes at 3)
31 *Homestretch*
M Fri.: **Movie:** *Three for the Show*
Mon.: **Movie:** *Suspicion*
S Wed.: *A Desperate Exit*

9:15 a.m.
M Tue.: *John F. Kennedy: Years of Lightning, Day of Drums*

9:30 a.m.
2 *The Judge*
5 *I Love Lucy*
9 *I Dream of Jeannie*
11 *Rhoda*
31 *Body Electric*

10:00 a.m.
2 *Family Feud*
4 *Sale of the Century*
5 *Divorce Court*
7 *Sally Jessy Raphaël*
9 *People Are Talking*
11 *Alice*
13 Wed.: *Survival Series*
Thu.: *American Experience*
Fri.: *Nova*
Mon.: *Masterpiece Theatre*
Tue.: *Mystery! The Return of Sherlock Holmes*
31 Wed.: *American Interest*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Thu.: **Movie:** *Sheena*
Fri.: **Movie:** *The Far Country*
Mon.: **Movie:** *Sweet Lorraine*
Tue.: **Movie:** *My Science Project*
M Wed.: **Movie:** *The Lords of Flatbush*
Thu.: **Movie:** *Mr. Smith Goes to Washington*
S Wed.: **Movie:** *Father's Little Dividend*
Thu.: **Movie:** *The President's Analyst*
Fri.: **Movie:** *Green Fire*
Mon.: **Movie:** *Hurry Sundown*
Tue.: **Movie:** *Far From the Madding Crowd*

10:15
H Wed.: **Movie:** *My Science Project*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Family Medical Center*
11 *Eight is Enough*
31 Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Eye on Dance*
Tue.: *State of the Arts*
M Fri.: **Movie:** *It Happened One Night*

10:45 a.m.
M Tue.: **Movie:** *Texas*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 Wed.: **Movie:** *McMillan: Till Death Do Us Part*
Thu.: **Movie:** *McCloud: Great Taxicab Stampede*
Fri.: **Movie:** *Banacek: Project Phoenix*
Mon.: **Movie:** *McCloud: Manhattan Manhunt*
Tue.: **Movie:** *Banacek: Greatest Collection*
7 *Growing Pains*
13 *Bill Moyers' World of Ideas* (except Tue.)
Tue.: *Louisiana Cookin'*
21 *3-2-1 Contact*
31 Wed.: *Ask Congress*
Thu.: *Modern Maturity*
Fri.: *Only One Earth*
Mon.: *Washington Week in Review*
Tue.: *Adam Smith's Money World*
M Mon.: **Movie:** *The Shoes of the Fisherman*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
11 *Carson's Comedy Classics*
13 *French in Action*
31 Wed.: *American Adventure*
Thu.: *Faces of Culture*
Fri.: *French in Action*
Mon.: *Focus on Society*
Tue.: *Portrait of a Family*
M Wed.: **Movie:** *How to Save a Marriage and Ruin Your Life*
S Wed.: **Movie:** *Legal Eagles*

NOON
2 9 News
4 *Super Password*
7 *Ryan's Hope*
11 *Harry O*
13 Wed.: *Innovation*
Thu.: *GED*
Fri.: *Rutgers Forum*
Mon.: *Inside Albany*
Tue.: *GED*
31 Wed.: *In Search of the Trojan War*
Thu.: *Upstairs, Downstairs*
Fri.: *France—TV Magazine*
Mon.: *Lonesome Pine*
Tue.: *USA/USSR Spacebridge*
H Wed.: **Movie:** *Every Time We Say Goodbye*
Thu.: **Movie:** *The Owl and the Pussycat*
Fri.: **Movie:** *Jeremiah Johnson*
Mon.: **Movie:** *Baby Boom*
Tue.: *JFK: In His Own Words*
S Thu.: **Movie:** *China Rose*
Fri.: **Movie:** *Summer Rental*

12:15
M Fri.: **Movie:** *Greased Lightning*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Hour Magazine*
7 *Loving*
13 Wed.: *Deutsch Direkt*
Thu.: *Buongiorno Italia*
Fri.: *Russian Language*
Mon.: *What's the Limit*
Tue.: *Organic Chemistry*
M Thu.: **Movie:** *Captive Hearts*
Tue.: *Jimi Hendrix*
S Mon.: *Dionne Warwick*

1:00
4 *Days of Our Lives*
7 *All My Children*
9 *Cannon*
11 *Trapper John, MD*
13 Wed.: *You Can Write Anything*
Thu.: *More Books From Cover to Cover*
Fri.: *Emma and Grandpa*
Mon.: *Education About Aids*
Tue.: *Accounting*
31 Wed.: *Mystery!: Return of Sherlock Holmes II*
Thu.: *Moments in Time*
Fri.: *Window on World TV*
Mon.: *Gilbert & Sullivan*
Tue.: *Masterpiece Theatre: A Perfect Spy*
H Tue.: **Movie:** *Jeremiah Johnson*
S Tue.: **Movie:** *Baby. . .Secret of the Lost Legend*

1:30
2 *Bold and the Beautiful*
5 *Bewitched*
13 Wed.: *Reading Rainbow*
Thu.: *Assignment: The World*
Fri.: *All Fit With Slim Goodbody*
Mon.: *Stepping Stones*
Tue.: *Art's Place*
M Wed.: **Movie:** *The Color Purple*
Mon.: *Crazy About the Movies: Cary Grant*
Tue.: **Movie:** *Pushover*
S Wed.: **Movie:** *Hurry Sundown*
Fri.: **Movie:** *Ice Station Zebra*
Mon.: *That's What Friends Are: AIDS Concert '88*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Barnaby Jones*
11 *Best Talk in Town*
13 Wed.–Fri.: *Madeleine Cooks*
Mon., Tue.: *Joy of Paining*
31 Wed.: *Eyes on the Prize*
Tue.: *Television*
H Wed.: **Movie:** *Guess Who's Coming to Dinner?*
Thu.: **Movie:** *Promises in the Dark*
Fri.: *Cinema Workshop #3*
Mon.: **Movie:** *The Tamarind Seed*
M Fri.: **Movie:** *Morgan Stewart's Coming Home*
S Thu.: **Movie:** *Surrender*

2:30
5 *Real Ghostbusters*
11 *Tom & Jerry*
13 *Dinner at Julia's*
31 Thu.: *Crossing Point: Live and Listener Friendly*
Fri.: *American Interests*
H Fri.: **Movie:** *Heart of a Champion: The Ray Mancini Story*
M Thu.: **Movie:** *Helicats of the Navy*
Mon.: **Movie:** *Walk, Don't Run*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Alvin*
7 *General Hospital*
9 *Sweethearts*
11 *Yogi Bear*
13 *Frugal Gourmet*
21 *Mister Rogers*
31 Wed.: *Madeleine Cooks*
Thu.: *Make Yourself at Home*

Fri.: *International Kitchen*
Mon.: *All About TV*
Tue.: *This Old House*
H Tue.: *Not Necessarily the News: The Reagan Legacy*
M Tue.: **Movie:** *The Lords of Flatbush*
S Mon.: *A Desperate Exit*
Tue.: *Gleason*

3:30
5 *Ducktales*
9 *Dating Game*
11 *G.I. Joe*
13 21 *Sesame Street*
31 *Video Music Box*

M Fri.: *Max Headroom*
S Tue.: *Backroads*

4:00
2 *On Trial*
4 *Donahue*
5 *Double Dare*
7 *Oprah Winfrey Show*
9 *Love Connection*
11 *C.O.P.S.*
H Wed.: **Movie:** *The Seventh Voyage of Sinbad*
Thu.: *Survival Series: Wild Seas, Wild Seals*
Fri.: *Divorced Kids' Blues*
Mon.: **Movie:** *Young Detectives on Wheels*
Tue.: **Movie:** *Like Normal People*
M Thu.: **Movie:** *The War Lover*
Fri.: *Norman's Corner*
S Wed.: **Movie:** *Anna to the Infinite Power*
Thu. *The Emperor and the Nightingale*
Fri.: *High School Narc*
Mon.: *White Lies*
Tue.: **Movie:** *Brothers by Choice*

4:30
2 *People's Court*
5 *Finders Keepers*
9 *Newlywed Game*
11 *Fun House*
13 *Mister Rogers*
21 *Square One TV*
31 Wed.: *Ramona Stories*
Thu.: *Degrassi Junior High*
Fri., Mon.: *Voyage of the Mimi*
Tue.: *Power of Choice*
M Wed.: **Movie:** *For Pete's Sake*
Mon.: **Movie:** *Three for the Show*
Tue.: **Movie:** *Mr. Deeds Goes to Town*
S Mon.: *High School Narc*

4:45
M Fri.: **Movie:** *Mickey One*

5:00
2 4 7 News
5 *Different Strokes*
9 *Magnum P.I.*
11 *Little House on the Prairie*
13 *Square One TV*
21 *Sesame Street*
31 Wed.:*Science Journal*
Thu.: *Pro & Con*
Fri.: *European Journal*
Mon.: *Looking East*
Tue.: *Sneak Previews*
H Thu.: **Movie:** *Baby Boom*
Fri.: **Movie:** *Hoosiers*
S Thu.: **Movie:** *Quest*
Fri.: *Out of Time*

5:30
2 News
5 *Facts of Life*
13 *3-2-1 Contact*
31 *City Comment*
H Wed.: *Playing For Keeps*
S Mon.: *The Tailor of Gloucester*

5:45
31 *News From City Hall*

Weeknights, NOVEMBER 16–18 and NOVEMBER 21–22

WED., NOV. 16

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian Programming (concludes at 8)
M **Movie:** *Suspicion*
S **Movie:** *J.O.E. and the Colonel*

6:30
2 4 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *World at War Special*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival: Roo!*
H *Madeline*

8:00
2 *Van Dyke Show*
4 *Unsolved Mysteries*
5 **Movie:** *Shaka Zulu* (1986). Part 3—Part 4 plays 11/17 at 8. Henry Cele, Trevor Howard.
7 *Growing Pains*
9 *A-Team*
11 **Movie:** *Enter the Dragon* (1973). Bruce Lee, John Saxon.
13 *MacNeil/Lehrer*
21 *The Mind*
31 *Dark Shadows*
H **Movie:** *My Science Project*
M **Movie:** *Nowhere to Hide*
N **Movie:** *Washington Story*
S *Second City's 15th Anniversary Special*

8:30
2 *Annie McGuire*
7 **Movie:** *War and Remembrance* (Part III—Part IV plays 11/17 at 9.)
31 *EastEnders*

9:00
2 *The Equalizer*
4 *Night Court*
13 *The Mind*
21 *Catherine: Death of an Anorexic*
31 *Destructive Engagement*
S **Movie:** *The Whoopee Boys*

9:30
4 *Baby Boom*
M **Movie:** *The Gate*

10:00
2 *Wiseguy*
4 *Tattinger's*
5 9 11 News
13 *Welfare State*
31 *South Africa Now*
H *First & Ten: The Bulls Mean Business*
N **Movie:** *My Sweet Little Village*

10:30
11 *Odd Couple*
21 *Are You Being Served?*
31 *Only One Earth: Big Fish, Little Fish*
H *The Hitchhiker*
S **Movie:** *Fanny Hill*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
31 *Hellenic TV U.S.A.*
H *Vietnam War Story: The Fragging*
M **Movie:** *Predator*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Brond*
21 *George and Mildred*
H **Movie:** *It's Alive III: Island of the Alive*

11:35
2 *Night Heat: Pay Day*

MIDNIGHT
5 *Kojak*
11 *Star Trek*
21 *Nightly Business Report*
N *Swimming to Cambodia*
S **Movie:** *The Untouchables*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
13 **Movie:** *Bride of Frankenstein* (1935). Boris Karloff, Colin Clive.
21 *Bill Moyer's World of Ideas*

12:45 a.m.
2 **Movie:** *Angel in Green* (1987). Bruce Bixleitner, Susan Dey.

12:50 a.m.
M *Turnaround*

1:00 a.m.
5 *Health Innovation: Stop Smoking*
7 **Movie:** *Ants* (1977). Suzanne Somers.
9 *Joe Franklin Show*
11 *Twilight Zone*
21 *Nova*

1:05 a.m.
H **Movie:** *The Boss' Wife*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News

2:00 a.m.
4 7 News
5 *Update: Making It Happen*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Nova: Who Shot President Kennedy?*

2:05 a.m.
2 *USA Today*

2:10 a.m.
S **Movie:** *Avenging Force*

2:25
7 *Cain and Mabel*
M **Movie:** *College Dormitory*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
H **Movie:** *The Concrete Jungle*

2:35 a.m.
2 *Nightwatch*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Blow-Up* (1966). David Hemmings, Vanessa Redgrave.
11 *Perry Mason*
13 *Tales From the Blue Crystal*

3:30 a.m.
4 *Relatively Speaking*
13 *Straight Up*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*
13 *Straight Up*
M **Movie:** *Westworld*
S **Movie:** *A Desperate Exit*

4:15 a.m.
H *First & Ten: The Bulls Mean Business*

4:30 a.m.
7 *The Avengers*

4:45 a.m.
H **Movie:** *Rolling Vengeance*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Portrait of a Family*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Portrait of a Family*
M *Judge Reinhold and Demi Moore*
S **Movie:** *Legal Eagles*

THU., NOV. 17

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming
M *The Guns of Navarone*

6:30
2 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *World at War Special*
21 *Contact: Long Island*
H **Movie:** *Indiana Jones and the Temple of Doom*
S **Movie:** *The Sunshine Boys*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival: Nakaru.* A look at the flamingo feeding ground in Kenya's Rift Valley.

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Shaka Zulu* (1986). Part 4—Part 5 plays 11/18 at 8.
7 *Knightwatch*
9 *The Untouchables*
11 **Movie:** *An Eye for Eye* (1981). Chuck Norris, Richard Roundtree.
13 *MacNeil/Lehrer*
21 *Wild America: King of Snakes*
31 *Dark Shadows*
N **Movie:** *Suzy*

8:30
4 *A Different World*
21 *This Old House*
31 *EastEnders*

9:00
2 *John F. Kennedy Special*
4 *Cheers*
7 **Movie:** *War and Remembrance* (Part IV)
13 *Mexico*
21 *Mystery!: The Return of Sherlock Holmes II.* Jeremy Brett.
31 *Mystery!: The Return of Sherlock Holmes II*
H **Movie:** *No Mercy*
M **Movie:** *The Wings of Eagles*
S **Movie:** *The Barbarians*

9:30
4 *Dear John*

10:00
4 *L.A. Law*
5 9 11 News
13 *Creative Edge: Robert Mapplethorpe*
21 *Smiley's People*
31 *Private Schulz.* A comedy based on Johann Rasch, an ex-jailbird.
N **Movie:** *Rita, Sue, and Bob Too*

10:30
5 News
11 *Odd Couple*
S **Movie:** *Surrender*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Inside the NFL #11*
M **Movie:** *Heartbreak Ridge*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 **Hockey:** Rangers vs. L.A. Kings
11 *The Honeymooners*
13 *Rock Follies*
21 *George and Mildred*

11:35
2 *Night Heat: The Professional*

MIDNIGHT
5 *Kojak*
7 **Movie:** *The Girl Most Likely To...* (1973). Stockard Channing, Edward Asner.
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Baby Boom*
N **Movie:** *The White Sheik*

12:15 a.m.
S **Movie:** *The Good Wife*

12:30 a.m.
4 *David Letterman*
13 *Trying Times*
21 *Bill Moyers' World of Ideas*

12:45 a.m.
2 **Movie:** *Gunfight* (1971). Kirk Douglas, Johny Cash.

1:00 a.m.
5 *Health Innovations: Stop Smoking*
11 *Runaway With the Rich and Famous*
13 *On Stage at Wolf Trap*
21 *David Goldblatt: In Black and White*

1:15 a.m.
M **Movie:** *Tom Horn*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
7 11 News

1:55 a.m.
H **Movie:** *Positive I.D.*
S **Movie:** *Home Fires, Parts 1 & 2*

2:00 a.m.
4 News
5 *Update: Making It Happen*
7 **Movie:** *The Hustler of Muscle Beach*
9 *Home Shopping Overnight*
11 *Worldwide Wrestling*
13 *South American Journey*

2:05 a.m.
2 *USA Today*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*

2:55 a.m.
M **Movie:** *Siesta*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Double Trouble* (1967). Elvis Presley, Annette Day.
11 *Lifestyles of the Rich and Famous*
13 *Music Box*

3:30 a.m.
4 *Relatively Speaking*
H **Movie:** *Sweet Country*

4:00 a.m.
4 *Ben Casey*

TELEVISION

7 *Branded*
11 *Streets of San Fransisco*

4:30 a.m.
7 *The Avengers*
M **Movie:** *Dark Horse*

5:00 a.m.
4 *Gidget*
5 *I Love Lucy*
11 *U.S. Farm Report*
13 *New Literacy*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *New Literacy*

FRI., NOV. 18

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Goldy II—The Saga of the Golden Bear*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
M **Movie:** *The Good Guys and the Bad Guys*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Metro Week in Review.* Marlene Sanders is the host.
21 *Contact: Long Island*
H *Inside the NFL #11*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
13 *Adam Smith*
21 *World of Survival: Lands Above the Clouds.* Wildlife high in the Andes is the focus of this program.
S *Gleason*

8:00
2 *Beauty and the Beast*
4 **Movie:** *Perry Mason: The Case of the Sinister Spirit*
5 **Movie:** *Shaka Zulu* (1986). Part 5.
7 *Perfect Strangers*
9 **Basketball:** Knicks vs. Philadelphia '76ers
11 **Movie:** *Conan The Destroyer* (1984). Arnold Schwarzenegger, Grace Jones.
13 *MacNeil/Lehrer*
21 *Nature: The Nature of Australia: A Portrait of the Island Continent*
31 *Washington Week in Review*
H **Movie:** *Like Father, Like Son*
M **Movie:** *The Killing Time*
N **Movie:** *Ping Pong*
S **Movie:** *Summer Rental*

8:30
7 *Full House*
31 *EastEnders*

9:00
2 *Dallas*
7 *Mr. Belvedere*
13 *Great Performances: Tales From the Hollywood Hills—The Closed Set* (Reviewed in this issue.)
21 *The World at War: Banzai*
31 *Dr. Who Movies*

9:30
7 *Just the Ten of Us*
M **Movie:** *Lady Beware*
S *Comedy Club*

10:00
2 *Falcon Crest*
4 *Miami Vice*
7 *20/20*
11 News
13 *Trying Times*
21 *Global Rivals: The Global Arena*
H **Movie:** *Teen Wolf*
N **Movie:** *And So They Were Married*
S *Brothers*

10:30
9 News
11 *Odd Couple*
13 *Wall $treet Week*
31 *David "Fathead" Newman Quintet Live*
S *It's Garry Shandling's Show*

11:00
2 4 5 News
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Washington Week in Review*
31 *World TV Presents* (Chinese programming)
S *Super Dave*

11:30
4 *Tonight Show*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 **Movie:** *Sabotage* (1936). Sylvia Sydney, Oscar Homolka.
21 *Wall $treet Week*
H *First & Ten: The Bulls Mean Business*
M **Movie:** *Cinderella*
S **Movie:** *Predator*

11:35
2 **Movie:** *Rocky II* (1979). Sylvester Stallone, Talia Shire.

MIDNIGHT
5 *Kojak*
7 **Movie:** *The Calendar Girl Murders*
11 *War of the Worlds*
21 *Nightly Business Report*
31 *World TV Presents*
H **Movie:** *Suspect*
N *Working Girls*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *Bill Moyers' World of Ideas*

1:00 a.m.
5 *Latin Connection*
9 *Joe Franklin*
11 *Monsters*
13 **Movie:** *Nazi Agent* (1942). Conrad Veidt, Anne Ayars.
21 *Second Annual Report of the Defense Secretaries*

1:20 a.m.
M **Movie:** *No Way Out*
S **Movie:** *Forbidden World*

1:30 a.m.
4 *Friday Night Videos*
11 News

1:50 a.m.
2 *USA Today*
7 News

2:00 a.m.
5 *Hair Loss*
9 *Home Shopping Overnight*
11 *Friday the 13th*
H *Inside the NFL #11*

2:18 a.m.
2 **Movie:** *The Keegans* (1975). Judd Hirsch, Adam Roarke.
7 **Movie:** *The Male Animal*

2:30 a.m.
4 News
5 *Improv Tonight*
13 *Precious Legacy*

2:40 a.m.
S **Movie:** *The Sicilian*

3:00 a.m.
4 *Group 1 Medical*
5 **Movie:** *My Favorite Brunette* (1947). Bob Hope, Dorothy Lamour.
11 *Perry Mason*
13 *Saludos*
H **Movie:** *The Stepfather*

3:10 a.m.
M **Movie:** *The Messenger*

3:30 a.m.
4 *New Liars Club*

4:00 a.m.
2 *Wipe Out*
4 *Relatively Speaking*
11 *Streets of San Fransisco*

4:30 a.m.
2 *Wipeout*
4 **Movie:** *Human Monster* (1940). Bella Lugosi.
7 *The Avengers*

4:40 a.m.
H *The Sicilian*
S **Movie:** *National Lampoon's Class of '86*

4:50 a.m.
M **Movie:** *Eye of the Tiger*

5:00 a.m.
2 *Newsmakers*
5 *Popeye*
11 *Crook and Chase*
13 *Faces of Culture*

5:30 a.m.
2 *Newsmakers*
11 News
13 *Faces of Culture*

MON., NOV. 21

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *You Can't Run From It*
S **Movie:** *The President's Analyst*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *World at War Special: The Final Solution*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival: Master of Benguela*
H *Encyclopedia: Volume "J"*

8:00
2 *Newhart*
4 *Alf*
5 **Movie:** *Silver Bullet* (1988). Corey Haim, Gary Busey.
7 *MacGyver*
9 **Movie:** *The Bounty Hunter* (1984). Mel Gibson, Anthony Hopkins, Laurence Olivier.
11 **Movie:** *Iron Eagle* (1986). Louis Gossett Jr., Janson Gedrick.
13 *MacNeil/Lehrer*
21 *Smithsonian World: American Dream at Groton*
31 *Dark Shadows*
H **Movie:** *Suspect*
M **Movie:** *The Color Purple*
N *Short Film and Video Contest*
S **Movie:** *Surrender*

8:30
2 *Coming of Age*
4 *Hogan Family*
31 *EastEnders*

9:00
2 *Murphy Brown*
4 **Movie:** *Take My Daughters Please* (See John Leonard's review in this issue.)
7 **Football:** Washington vs. San Fransisco (concludes at approx. 12 a.m.)
13 *JFK—A Time Remembered*
21 *Nova*
31 *Theban Plays*
N **Movie:** *The Little Shop of Horrors*

9:30
2 *Designing Women*

10:00
2 *Inside the Sexes*
5 9 11 News
13 *Thank You, Mr. President*
21 *JFK—A Time Remembered*
H *Comedy Hour: Sammy Davis Jr. & Jerry Lewis*
S *Super Dave*

10:30
11 *Odd Couple*
N **Movie:** *Swimming to Cambodia*
S *Second City's 15th Anniversary Special*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *The Mind*
31 *Hellenic TV U.S.A.*
H **Movie:** *Baby Boom*
M **Movie:** *Burglar*

11:30
4 *Tonight Show*
5 *Taxi*
9 *Morton Downey*
11 *The Honeymooners*
13 *Great Performances: Tales From the Hollywood Hills—The Closed Set*
S **Movie:** *Positive I.D.*

11:35
2 *Hunter: Requieum for Sergeant McCall*

MIDNIGHT
5 *Kojak*
7 News
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *My Sweet Little Village*

12:30 a.m.
4 *David Letterman*
7 News
9 *Alfred Hitchcock Presents*
13 *Good Neighbors*
21 *Adam Smith's Money World*

12:45 a.m.
2 **Movie:** *Sister Margaret and the Saturday Night Ladies* (1987). Bonnie Franklin, Rosemary Clooney.
M **Movie:** *Fatal Beauty*

12:55 a.m.
H **Movie:** *The Concrete Jungle*

1:00 a.m.
5 *McCreary Report*
7 **Movie:** *Brother Rat* (1938). Ronald Reagan, Eddie Albert.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Mystery! The Return of Sherlock Holmes II*
21 *Declarations of Independents*

1:10 a.m.
S *Dionne Warwick and Friends*

1:30 a.m.
4 *Later With Bob Costas*
11 News

2:00 a.m.
4 News
5 *Love Your Skin*
9 *Home Shopping Overnight*
11 *Update: Making It Happen*
13 *Odyssey*

2:05 a.m.
2 *USA Today*
S **Movie:** *Liz*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
11 *Twilight Zone*
M **Movie:** *Jumpin' Jack Flash*

2:35 a.m.
2 *Nightwatch*
H **Movie:** *No Mercy*

2:45 a.m.
7 News

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Hide in Plain Sight* (1980). James Caan, Jill Eckenberry.
11 *Perry Mason*
13 *Practical Parenting*

3:15 a.m.
7 **Movie:** *Von Richthofen and Brown*

3:30 a.m.
4 *Relatively Speaking*
13 *Magic Place*

3:40 a.m.
S **Movie:** *Class of Nuke 'Em High*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*
13 *Acme School of Video*

4:20 a.m.
M **Movie:** *Scared Stiff*

4:30 a.m.
13 *Occupational Video*
H *Coming Attractions*

5:00 a.m.
4 *Gidget*
5 *Popeye*
11 *Rhoda*
13 *Business of Management*
H **Movie:** *Positive I.D.*

5:10 a.m.
S **Movie:** *The President's Analyst*

5:30 a.m.
4 *Body By Jake*
7 *Morning Stretch*
11 News
13 *Business of Management*

TUE., NOV. 22

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *A Little Romance*
S **Movie:** *Soylent Green*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
M *JFK: Years of Lightning, Day of Drums*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeorpardy*
9 *Cosby*
11 *Cheers*
13 *World at War Special*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
13 Reunion
21 *World of Survival: Terrible Journey*

8:00
2 *Garfield: His Nine Lives*
4 **Movie:** *Killer Instinct*
5 **Movie:** *Airplane II: The Sequel* (1982). Lloyd Bridges, William Shatner.
7 *Who's the Boss?*
9 *Hunter*
11 **Special:** *On Trial: Lee Harvey Oswald*
13 *MacNeil/Lehrer*
21 *Nova: The Light Stuff*
31 *Dark Shadows*
H *JFK in His Own Words*
M **Movie:** *Deadly Illusion*
N **Movie:** *Stoneyboy*
S **Movie:** *Legal Eagles*

8:30
7 *Roseanne*

31 *EastEnders*

9:00
2 **Movie:** *Spies, Lies and Naked Thighs*
7 **Movie:** *War and Remembrance* (Part VI—Part VII plays 11/23)
13 *Nova: The Light Stuff*
21 *American Experience: Geronimo and the Apache Resistance*
31 *Secret Agent*
H **Movie:** *Hoosiers*

9:30
M **Movie:** *Heartbreak Ridge*

10:00
4 *News Special: JFK: That Day In November*
5 9 News
13 *The American Experience*
21 *How Do You Thank Anyone for a Heart*
31 *Bergerac*
N **Movie:** *Washington Story*
S *Brothers*

10:30
S *Garry Shandling*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Benny Hill*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *First & Ten: The Bulls Mean Business*
S **Movie:** *Souvenir*

11:20
7 News

11:30
4 *Tonight Show*
5 *Taxi*
9 *Morton Downey*
11 *The Honeymooners*
13 *Martin Luther King: The Dream on Hold*
21 *George and Mildred*
H *Not Necessarily the News*

11:35
2 *Night Heat: The Legendary Eddie Shore*

11:45
M **Movie:** *Flashpoint*

MIDNIGHT
5 *Kojak*
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *One Woman or Two*

12:20 a.m.
7 **Movie:** *Johny We Hardly Knew Ye* (1977). Paul Rudd.

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *American Interests*
H **Movie:** *Sweet Country*

12:45 a.m.
2 **Movie:** *That Secret Sunday* (1986). James Farentino.
S **Movie:** *52 Pick-Up*

1:00 a.m.
5 *Stop Smoking*
9 *Joe Franklin*
11 *Twilight Zone*
13 *South American Journey: Heaven, Hell, and Eldorado*
21 *JFK—A Time Remembered*

1:15 a.m.
M *Jimi Hendrix*

1:30 a.m.
4 *Later With Bob Costas*
5 *Nu Day Diet*
11 News

2:00 a.m.
2 *USA Today*
4 7 News
5 *Update: Making It Happen*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Disappearing World*

2:15 a.m.
M **Movie:** *China Girl*

2:30 a.m.
2 *Nightwatch*
4 *Group 1 Medical*
5 *Improv Tonight*
7 **Movie:** *The Most Dangerous Game*

2:40 a.m.
S *Suzanne Somers Presents: Triple Crown of Comedy*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Hotel Paradise* (1966). Alec Guiness.
11 *Update: Making It Happen*
13 *National Audubon Society Specials*
H **Movie:** *The Kentucky Fried Movie*

3:40 a.m.
S **Movie:** *Scarecrow*

3:30 a.m.
4 *Relatively Speaking*
11 *Twilight Zone*
13 *Trigonometric Functions*

3:45 a.m.
13 *Transportation Systems Explained*
M *College Dormitory*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*
13 *Playing the College Admissions Game*

4:30 a.m.
7 *The Avengers*
13 *The Play*

4:35 a.m.
H *First & Ten: The Bulls Mean Business*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Here's to Your Health*
H **Movie:** *American Justice*

5:03 a.m.
5 *Popeye*

5:20 a.m.
M **Movie:** *The Killing Time*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News
13 *Here's to Your Health*

5:40 a.m.
S **Movie:** *A Man From Button Willow*

Weekend, NOVEMBER 19–20

SAT., NOV. 19

6:00 a.m.
4 *Animated Classics*
5 *A Thousand Dollars Every Five Hours*
7 *Ebony/Jet Showcase*
9 *Sustaining*
11 News
13 *New Jersey Network News*
21 *Sesame Street*
S **Movie:** *Playing for Keeps*

6:30 a.m.
2 *Patchwork Family*
5 *Dangermouse*
7 *King Leonardo*
9 *Sustaining*
11 *At the Movies*
13 *MacNeil/Lehrer*
M *Crazy About the Movies: Cary Grant*

6:40 a.m.
H **Movie:** *Young Detectives on Wheels*

7:00 a.m.
4 *Kidsongs*
5 *Plastic Man*
7 *Animal Crack-Ups*
9 *Funtastic World*
11 *Bravestarr*
21 *Sesame Street*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *Weekend Special*
13 *Metro Week in Review*
M **Movie:** *The Fuller Brush Man*

8:00 a.m.
2 *The Adventures of Raggedy Ann and Andy*
4 *Kissyfur*
5 *World Tomorrow*
7 *Flinstone Kids*
11 *Hit Video*
13 *Adam Smith*
21 *American Adventure*
S **Movie:** *Battle Circus*

8:30 a.m.
2 *Superman*
4 *Gummi Bears*
5 *Cardinal O'Connor*
7 *New Adventures of Winnie the Pooh*
11 *Hee Haw*
13 *Wall $treet Week*
H **Movie:** *The Seventh Voyage of Sinbad*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *McCreary Report*
9 *Superman*
11 *America's Top 10*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*
M **Movie:** *Project X*

9:30 a.m.
7 *Real Ghostbusters*
11 *Dick Clark's Golden Greats*
13 *One-On-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Chipmunks*
5 *W.W.F. Wrestling Superstars*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *Business of Management*
31 *Body Electric*
H *Inside the NFL #11*
S **Movie:** *Soylent Green*

10:30 a.m.
2 *Garfield and Friends*
4 *Alf*
7 *A Pup Named Scooby Doo*
9 *Buck Rogers*
13 *American Interests*
31 *State of the Arts*

11:00 a.m.
2 *Mighty Mouse*
5 *Learning the Ropes*
7 *Bugs Bunny*
9 *Greatest American Hero*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Quilting I*
31 *Video Music Box*
H **Movie:** *Bite the Bullet*
M **Movie:** *World Without Sun*

11:30 a.m.
2 *Teen Wolf*
4 *Ed Grimley*
5 *Small Wonder*
13 *Open Mind*
21 *Victory Garden*

NOON
2 **Football:** Penn State vs. Notre Dame and Nebraska vs. Oklahoma (concludes at approx. 7)
4 *2 Hip For TV*
5 **Movie:** *High Sierra* (1941). Humphrey Bogart, Ida Lupino.
7 **Football:** College Games To Be Announced (concludes at 3:30)
9 *Three Stooges*
11 Wrestling
13 *GED*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *Teen Wolf Too*

12:30
13 *GED*
21 *This Old House*
M **Movie:** *Million Dollar Mystery*

1:00
4 *Super Boy*
9 Wrestling
11 **Movie:** *Life, Liberty and Pursuit on the Planet of the Apes* (1974). Ron Harper.
13 *Currents*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)

1:30
4 *World Class Women*
13 *Fueling the Future: No Deposit—No Return.* A look at the growing problem of garbage and why we create so much of it.
21 *French Chef*
H *JFK: In His Own Words*

2:00
4 **Bowling:** PBA Fall Tour
5 **Movie:** *Rooster Cogburn* (1975). John Wayne, Katharine Hepburn.
9 *Hawaii 5-0*
21 *Joy of Painting*
31 *Japanese Theatre*
M **Movie:** *Dirty Dancing*
S **Movie:** *The Washington Affair*

2:30
13 *Science Journal*
21 *Art of William Alexander and Lowell Speers*
H **Movie:** *Summer Camp Nightmare*

3:00
9 *Knightrider*
11 **Movie:** *Forced Vengeance* (1982). Chuck Norris, Mary Louise Weller.
13 *Nova*
21 *Motorweek*
31 *Ramona Stories*

3:30
4 **Golf:** Isuzu Kapulaua Internatinal
7 **Football:** College Games To Be Annnounced (concludes at 7)
21 *Rod & Reel Streamside*
31 *Ask Congress*
S *A Dynamite Evening With Jimmie Walker and Friends*

4:00
5 **Movie:** *Return of the Pink Panther* (1975). Peter Sellars, Christopher Plummer.
9 *Knightrider*
13 *Innovation*
21 *Woodwright's Shop*
31 *TV Brazil*
H **Movie:** *Playing for Keeps*
M *James Stewart's Wonderful Life*

4:30
13 *Good Health From Jane Brody's Kitchen*
21 *This Old House*
31 *Thinking Allowed*
M *Baby Boom*
S **Movie:** *Playing for Keeps*

5:00
9 *A-Team*
11 *New Twilight Zone*
13 *Yan Can Cook*
21 *Degrassi Junior High*
31 *Lonesome Pines Special*

5:30
11 *T and T*
13 *Dinner at Julia's*
21 *Doctor Who*

6:00
4 News
5 *Three's Company*
9 *A-Team*
11 *Charles in Charge*
13 *Frugal Gourmet*
31 *Polish TV Network*
H **Movie:** *Indiana Jones and the Temple of Doom*

6:30
4 News
5 *Too Close for Comfort*
11 *Starting From Scratch*
13 *This Old House*
31 *Hello Austria/Hello Vienna*
M **Movie:** *Disorderlies*
S **Movie:** *Baby. . . Secret of the Lost Legend*

7:00
2 7 News
4 *Headlines on Trial*
5 *Family Ties*
9 *It's a Living*
11 *Star Trek*
13 *Nature: The Nature of Australia: A Portrait of the Island Continent*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *M*A*S*H*
7 *New York Views*
9 *Mama's Family*
31 *Eye on Dance*

8:00
2 *Dirty Dancing*
4 *227*
5 *The Reporters*
7 *Trackdown*
9 **Hockey:** *Rangers vs. Minnesota North Stars*
11 *War of the Worlds*
13 *Innovation: Beyond Reasonable Doubt*
21 *Wonderworks*
31 *Masterpiece Theatre: A Perfect Spy*
H **Movie:** *The Running Man*
M *Jimi Hendrix*
N **Movie:** *Miss Mary*
S **Movie:** *Teen Wolf Too*

8:30
2 *Raising Miranda*
4 *Amen*
13 *Wild America*

9:00
2 *Simon & Simon*
4 *Golden Girls*
5 *Beyond Tomorrow*
7 **Movie:** *Magnum Force* (1973). Clint Eastwood.
11 *Friday the 13th*
13 *Mystery! The Return of Sherlock Holmes II*
21 *Hot Metal*
31 *Upstairs, Downstairs*
M **Movie:** *Fatal Beauty*

9:30
4 *Empty Nest*
21 *Dad's Army*

10:00
2 *West 57*
4 *Hunter*
5 News
11 *Monsters*
13 *Film on Film: The Making of Butch Cassidy and the Sundance Kid*
21 *Fresh Fields*
31 *The Citadel*
H *Not Necessarily the News*
N **Movie:** *Last Year at Marienbad*
S *A Dynamite Evening With Jimmy Walker and Friends*

10:30
5 *Taxi*
11 News
21 *Solo*

11:00
2 4 7 9 News
5 *Comedy Strip Live*
11 *Tales From the Darkside*
13 *The Lost Weekend* (1945). Ray Milland, Jane Wyman.
21 *Fawlty Towers*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Let's Get Harry*
M **Movie:** *Deadly Illusion*
S **Movie:** *Melody in Love*

11:30
4 *Saturday Night Live*
7 News
9 *Freddy's Nightmares*
11 **Movie:** *Some Kind of*

TELEVISION

Hero (1982). Richard Pryor, Margo Kidder.
21 *Off-Hollywood*

11:45
2 *Rockford Files*
7 **Movie:** *I Married a Centerfold* (1984). Teri Copley, Timothy Daly.

MIDNIGHT
5 *Columbo: Fade Into Murder*
21 **Movie:** *Diabilique* (1955). Vera Clouzot, Paul Meurisse.
N **Movie:** *Siesta*

12:30 a.m.
9 *Alfred Hitchcock Presents*
M **Movie:** *Richard Pryor Live on the Sunset Strip*

12:45 a.m.
2 **Movie:** *Delta County, U.S.A.* (1977). Jim Antonio, Jeff Conaway.
H **Movie:** *The New Kids*
S **Movie:** *Ruthless People*

1:00 a.m.
4 *It's Showtime at the Apollo*
9 *Sustaining*
13 **Movie:** *A Foreign Affair* (1948). Jean Arthur, Marlene Dietrich.

1:30 a.m.
5 *Naked City*
11 News

1:40 a.m.
7 **Movie:** *Electra Glide in Blue*

1:55 a.m.
M **Movie:** *Dirty Dancing*

2:00 a.m.
11 *Runaway With the Rich and Famous*
4 *New Record Guide*
9 *Home Shopping Overnight*

2:20 a.m.
H **Movie:** *Steel Dawn*
S **Movie:** *Lies*

2:30 a.m.
4 *Life's Most Embarrassing Moments*
5 **Movie:** *Autumn Sonata* (1980). Liv Ullmann, Ingrid Bergman.
11 *Tales From the Darkside*

3:00 a.m.
2 **Movie:** *Love Is Not Forever* (1974). Gary Frank, Debralee Scott.
4 *Hardcastle & McCormick*
11 **Movie:** *Jet Pilot* (1957). John Wayne.
13 **Movie:** *The Big Lift* (1950). Montgomery Clift, Paul Douglass.

3:40 a.m.
M **Movie:** *Fatal Beauty*

3:50 a.m.
7 **Movie:** *Santa Fe Trail*

4:00 a.m.
4 **Movie:** *A Star Is Born* (1937). Fredric March, Janet Gaynor.
S **Movie:** *52 Pick-Up*

4:05 a.m.
H **Movie:** *The Running Man*

4:27 a.m.
5 *I Love Lucy*

5:00 a.m.
5 *I Love Lucy*
13 *Discover: The World of Science*

5:30 a.m.
5 *I Love Lucy*
11 News
M *Max Movie Show*

SUN., NOV. 20

6:00 a.m.
4 *Spectacular World of Guiness Records*
5 *Gilligan's Island*
7 *Insight*
9 *Sustaining*
11 *News Magazine*
13 *Nature*
21 *Sesame Street*
H **Movie:** *Police Academy 4: Citizens on Patrol*
M **Movie:** *Santa Fe Trail*
S **Movie:** *A Man From Button Willow*

6:30 a.m.
2 *Bravo*
4 *Marvel Action Universe*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christopher Close-up*

7:00 a.m.
2 *Young Universe*
5 *Hour of Power*
7 *Christian Lifestyle Magazine*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *OWL TV*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
21 *Zoobilee Zoo*
H *Tales of Little Women*
S *The Emperor and the Nightingale*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Porky and Bugs*
11 *Ever Increasing Faith*
13 *Mister Rogers Neighborhood*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
M **Movie:** *The Trouble With Spies*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Dennis the Menace*
7 *Health Show*
13 *Mister Rogers*
H **Movie:** *Madeline*
S **Movie:** *The Deerslayer*

9:00 a.m.
2 News
4 *Sunday Today*
5 *Denver the Dinosaur*
7 **Movie:** *Caveman* (1981). Ringo Starr, Dennis Quaid.
9 *The Jetsons*
11 *Transformers*
13 *Sesame Street*
21 *Reading Rainbow*
H **Movie:** *The Karate Kid*

9:30 a.m.
5 *D.J. Kat*
9 *Bugs and Friends*
11 *Teenage Mutant Ninja Turtles*
21 *Ramona*
M **Movie:** *Brighton Beach Memoirs*

10:00 a.m.
9 *Steampipe Alley*
11 *Fantasy Island*
13 *Reading Rainbow*
21 *Wonderworks*
S **Movie:** *Campus Man*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Dinoriders*
11 *Love Boat*
13 *Square One TV*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
7 *Business World*
9 *Munsters Today*
13 *Newton's Apple*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 *Schlott Realty*
7 *This Week With David Brinkley*
9 *Triple Threat*
11 *At the Movies*
13 *Wild America*
21 *Wall $treet Week*
H *Do the Guilty Go Free?*
M *Norman's Corner*

NOON
2 *This Is the NFL*
4 *Grandstand*
5 *WWF Wrestling Challenge*
9 **Movie:** *Gator* (1976). Burt Reynolds, Lauren Hutton.
11 **Movie:** *Abbott and Costello Meet the Killer Boris Karloff* (1949).
13 *South Africa Now*
21 *Adam Smith*
M **Movie:** *For Pete's Sake*
S **Movie:** *The Sunshine Boys*

12:30
2 *NFL Today*
4 *NFL Live*
13 *Inside Albany*
21 *Wild America*

1:00
2 **Movie:** *The Mask of Alexander Cross* (1977). Paul Shenar, Barbara Bach.
4 **Football:** Jets vs. Buffalo Bills
5 **Movie:** *Scooby Doo and the Reluctant Werewolf*
7 *Like It Is*
13 *Inside Washington*
21 *Nature*

1:30
13 *Washington Week in Review*
H **Movie:** *Special People*
M *Stephen King's Cat's Eye*

2:00
9 **Movie:** *War Wagon* (1967). John Wayne, Kirk Douglas.
11 **Movie:** *Which Way Is Up?* (1977). Richard Pryor, Lonette McKee.
13 *Great Performances: Tales From the Hollywood Hills—The Closed Set* (Reviewed in this issue.)
21 *American Experience*
31 *In Search of the Trojan War*
S **Movie:** *Like Normal People*

2:30
2 **Movie:** *The Victim* (1972). Elizabeth Montgomery, George Maharis.
H **Movie:** *He's My Girl*

3:00
5 *Miracle on 34th Street* (1947).
7 *The Avengers*
13 *Hollywood Legends: Grace Kelly—The American Princess*
21 *Long Way Home: The Affordable Housing Crisis*
31 *Polish Sunday*
M **Movie:** *The Gate*

3:30
21 *Madeleine Cooks*

4:00
2 **Football:** Giants vs. Philadelphia
4 *Superchargers*
9 *My Secret Identity*
11 **Movie:** *Bustin' Loose* (1981). Richard Pryor, Cicely Tyson.
13 *American Experience: Kennedy vs. Wallace: A Crisis Up Close*
21 *Great Chefs of the West*
31 *Polish TV Network*
S **Movie:** *My Science Project*

4:30
4 *Elvis Collection: 1986 Comeback Special*
9 *Out of This World*
21 *Frugal Gourmet*
H *Every Time We Say Goodbye*

4:45
M **Movie:** *The Guns of Navarone*

5:00
5 *Columbo: Now You Can See Him*
9 *Knightrider*
13 *The Mind: Depression*
21 *Nova*
31 *Direct Line: Israel/USA*

6:00
4 7 News
9 *A Team*
11 **Movie:** *Wise Guys* (1986). Danny DeVito, Joe Piscopo.
13 *Power of Choice: Self Esteem.* Comedian Michael Pritchard discusses teenagers' problems and the importance of high self-esteem.
21 *Wonderworks*
31 Korean Programming (concludes at 8 p.m.)
S **Movie:** *Campus Man*

6:30
4 *Fight Back*
13 *C.E. News Magazine.* Reporters aged eight through fourteen investigate stories of national and international interest.
H **Movie:** *Police Academy 4: Citizens on Patrol*

7:00
2 *60 Minutes*
4 *Magical World of Disney*
5 *21 Jump Street*
7 *Incredible Sunday*
9 *Magnum*
13 *Wonderworks: The Silent One*

7:30
M **Movie:** *Westworld*

8:00
2 *Murder, She Wrote*
5 *America's Most Wanted*
7 *Mission Impossible*
9 *Magnum*
11 *Trapper John, MD*
13 *Nature: The Nature of Australia: A Portrait of the Island Continent—Seas Under Capricorn*
21 *This Old House*
31 *Blake's Seven*
H **Movie:** *The Karate Kid*
N **Movie:** *I've Heard the Mermaids Singing*
S **Movie:** *The Untouchables*

8:30
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *The Diamond Trap* (See John Leonard's review in this issue.)
4 **Movie:** *Goddess of Love*
5 *Garry Shandling*
7 **Movie:** *War and Remembrance* (Part V)
9 *The Day the Nation Cried*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: A Perfect Spy*
21 *Nature: The Nature of Australia: A Portrait of the Island Continent*
31 *Window on World TV*
M **Movie:** *Predator*

9:30
5 *Tracey Ullman*
N **Movie:** *Gaby—A True Story*

10:00
5 *Duet*
9 11 News
13 *Hot Metal*
21 *Mystery! The Return of Sherlock Holmes II*
S **Movie:** *Missing in Action*

10:15
H *First & Ten: The Bulls Mean Business*

10:30
5 *Current Affair Extra*
9 *D.C. Follies*
11 *Odd Couple*
13 *Good Neighbors*
31 *Not Your Average Russian*

11:00
2 4 5 7 News
9 *Barney Miller*
11 *Cheers*
13 *Channel Crossings: Where to and Back—Welcome in Vienna*
21 *Casebook of Sherlock Holmes*
31 Korean Programming
H *Bachelor Party*
M **Movie:** *Bob and Carol and Ted and Alice*

11:30
2 7 News
5 *Sports Extra*
9 *Baretta*
11 *The Honeymooners*
N **Movie:** *General Della Rovere*

11:45
2 7 Sports
S **Movie:** *Three Kinds of Heat*

MIDNIGHT
2 *USA Today*
4 *Sports Machine*
5 *Kojak*
7 *Siskel & Ebert & the Movies*
11 *Star Trek*
21 *Masterpiece Theatre: By the Sword Divided II*

12:30 a.m.
4 *Michelob Presents...Sunday Night*. A blend of music, comedy, animation, and memorablilia. Co-hosted by David Sanborn and Jools Holland.
7 *Entertainment This Week*
9 *Dallas*
21 *Off-Hollywood*

12:50 a.m.
H **Movie:** *He's My Girl*
M **Movie:** *Prick Up Your Ears*

1:00 a.m.
2 *Wipeout*
5 *Naked City*
11 *Odd Couple*
13 *Mexico*

1:20 a.m.
S **Movie:** *Avenging Force*

1:30 a.m.
2 *Wipeout*
4 *Public People, Private Lives*
7 **Movie:** *Who'll Save Our Children?* (1978).
9 *Sustaining*
11 News

2:00 a.m.
2 *Nightwatch*
5 *Can You Be Thinner*
9 *Home Shopping Overnight*
11 *At the Movies*
13 *Creative Edge—Robert Mapplethorpe*

2:30 a.m.
4 *Visiones*
5 *Mellinger Group*
11 **Movie:** *The Contender* (1980). Marc Singer.

2:40 a.m.
H **Movie:** *Rolling Vengeance*

2:50 a.m.
M **Movie:** *Touch and Go*

3:00 a.m.
4 *First Estate: Religion in Review*
5 *Keys to Success*

3:10 a.m.
S **Movie:** *Fanny Hill*

3:30 a.m.
5 *Update: Making It Happen*
7 **Movie:** *Quest For Fire*

4:00 a.m.
5 *Go For Your Dreams*
11 *Alice*

4:10 a.m.
H **Movie:** *Heavenly Bodies*

4:30 a.m.
11 *Alice*

4:35 a.m.
M **Movie:** *Nowhere to Hide*

5:00 a.m.
4 *Gidget*
5 *Popeye*
11 *Rhoda*
13 *Business File*
S **Movie:** *Like Normal People*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

Luxuriously Furnished Apts
245 East 44th St.
Midtown Convenience
In New Full-Service Building
Spectacular Views In Luxury
Furnished Studios, from $1900.
Live Rent-Free Till Dec 1
212-883-1078
No Fee

ELEVATOR TOWNHOUSE
East 60's an entire house on an elegant, tree-lined block. Exquisitely designed. 3 or 4 BRs. Md's room. 5 baths. Large dining room. Landscaped garden. Superb art collection. 3 WBF, skylights, wine cellar, much more. Completely furnished. A rare find. Please call Francis Clougherty.
M.J. RAYNES **212-303-1500**

Luxuriously Furnished 1-BR Apts
330 EAST 39th St.
Valet/Garage
Rent Stabilized
Live Rent-Free Till Dec 1
212-883-1078
NO FEE

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

LIVING LOFT

VILLAGE LOFT BARGAIN
Hurry! Superb loc - off 5th Ave, 2000 sf, sunny, 16 windows, assume mtge $550,000 Elizabeth Frothingham (Res) 212-260-2748
Albert B. Ashforth, Inc. 212-288-940

COOPERATIVE/CONDO
Manhattan

EAST 87TH ST. CO-OP
1 BR, 1 bath, 900 sq ft, PLUS 300 sq ft terr, full-service bldg, newly renov kit, bath & windows, lrg dining alcove. Mt $1,034 incl all utils, **60% tax deductible.** $229,000. By Owner 212-722-1606. No Brokers

East 50's 6 Rooms
A PACE AWAY FROM EVERYTHING
Beautiful 6-room apartment with large rooms, panelled den or formal dining rm. Bldg offers hotel services. New York at its best! Asking $1,500,000, mt $2,800
IRENE LEEDS **212-891-7077**
DOUGLAS ELLIMAN

Gramercy Place Exclusive
INVESTMENT SPECIAL
Condo - 2 BR, 2 bth in NY's most exciting area! Great space in lux drmn bldg w/roof pool/health club. Asks $365K! Call Janet Calise at 212-925-6700 or (h) 691-9366
THE CORCORAN GROUP

5th Ave - Steps Off Classic 6
HOT SIX DEBUTS
Don't miss this chance to raise your family in gracious comfort. The EIK, FDR, 2 BRs, md's rm & LR are pristine & sunny. Act swiftly! $595K. Call Jennifer Lieberman at 212-925-6700 or (h) 675-0824
THE CORCORAN GROUP

E 78th St—Brownstone triplex, 2 BR, LR/DR w/exposed brick fplc, immac kit & 2 1/2 tile bths. $299,000. 212-517-8475.

3 BRs IN MURRAY HILL AT GREAT PRICE
Custom built-ins, den as 4th BR, great views, EIK, excell apt in E. 30's. Deal of the season. Call A. Raina

LOFT SPECIALIST IN TRIBECA
Sip champagne on your pvt 900 sq ft roof deck, great city views, light, airy, hi ceils, WBFP, orig mouldings, 1500 sq ft $675,000 Mt $795. Call Carole DeSaram

WEICHERT REALTORS
212-463-7400

Greenwich Village, 1 BR Triplex—Luxury in exclusive, 24-hr drmn bldg. Beautiful layout, 2 full bths, mint cond. No fee, must sell. $160,000. Call Audrey, 10am-6pm: 212-836-9232

COOPERATIVE/CONDO
New Jersey

Chatham—Lux river vu twnhse, pool, tennis, 40 min NYC, $320,000. 201-635-1252

HOUSE
Manhattan

E. 60'S TWO CHARMING, UNIQUE TOWNHOUSE DUPLEX APTS
Renovated brownstone on landmark street. Each contains 2 bdrms, 2 1/2 bathrms, living/dining rm combo, 2 wbf & kitchen. South apt. terrace overlooking garden. Easily combined as one unit. Available 12/1 for purchase or rental.
212-486-8811 or 212-974-1185.

HOUSE
New Jersey

Sparta—Lakefront home for rent, cozy 2 BR, 1 hr NYC, 2 mi NYC bus, 10 mi Dover train station. Refs reqd. 201-729-1750

HOUSE
Nassau-Suffolk

PORT WASHINGTON SANDS POINT
Gold Coast, just 33 mins to Midtown. Call for Free Brochure to area. Brick/Stucco/Timber Carriage House, secluded acre, 3 BRs, $795,000. Unusual 4-BR Colonial w/2-BR apt, water view, $465,000 negot.
HARBOUR TOWN REALTY
1-800-562-3377 or 516-883-0990

HOUSE
Connecticut

Greenwich Waterfront Lux Townhouse Condo—The character & charm of this Sea Captain's home has been retained through its beautiful renovation, highest quality material & craftsmanship. 2 bdrms, 2 1/2 bath, incl state-of-the-art marble bath. Private terrace at water's edge, swim/sail, short walk to railroad & yacht club, unique, perfect condition. By owner $750,000 firm. Call 203-629-1265

NEW HOMES OF DISTINCTION
A quiet country lane in prestigious Greenes Farms leads to this richly appointed Colonial home containing 11 rms, 6BRs & 6 1/2 bths. $1,150,000.

Framed by exquisite rock gardens, this grandly proportioned home offers a fabulous floor plan, superb detailing & fine custom craftsmanship - $1,675,000

Approached by a long estate drive, this magnificent 6,200 sq ft home reflects the natural beauty of its private 4-acre property, approved subdivision. $2,150,000.
264 Riverside Ave, Westport, CT
203-226-5100
WEICHERT REALTORS

HOUSE
Orange County

SWEEPING HUDSON RIVER VIEWS
Unique luxury Estate House renovation - easy care. 1 hr NYC. 73-ft riverfront rights. New kit & baths. Country club adjacent. **Asking $435,000. Call owner 212-319-1851**

HOUSE OTHER

Government Homes—From $1 (U repair). Delinquent tax property. Repossessions. Call (1) 805-687-6000, Ext. GH-20078 for current repo list

IRS FORECLOSURES
Being sold for back taxes. Also repossessed VA & HUD homes from $1, you repair. No credit checks. Unbelievable opportunities. **CALL (805) 682-7555, Ext H-1290** for repo list your area.

COUNTRY PROPERTY
For Sale/Rent

LAKEFRONT RETREAT
Enjoy year-round recreation from this 3 BR home w/cozy woodstove. Frontage on crystal clear mountain lake & private dock provide perfect access for all water sports. An investment that will bring you pleasure for $170,000
MCKEAN REAL ESTATE

White Lake, NY	**914-583-6003**
Barryville, NY	914-557-8338

Woodstock, New York
"MAVERICK KNOLLS"
Townhomes - Country Living -
Mag Mt Views - Pool, tennis, golf, skiing.
2 BR-den-1 1/2 bths, Ranch $149,990
3 BR-den-2 1/2 bths, 2 story $153,990
16 homes left • open daily except Tues
n.m. Obedin co inc - agent
(914) 331-1800 or (914) 679-5711

DREAMS ALONG THE DELAWARE
Delaware Riverfront - Log Home - Private Acres - 2 1/2 hrs from NYC. Majestic evergreens & hardwoods surround this charming year-round retreat located on quiet country lane. From your cozy LR or DR w/knotty pine cathedral ceils & huge stone frplc, you gaze upon both a cascading mountainside creek & the beautiful Delaware River w/its magnificent valley. Enjoy the unlimited recreational opportunities of fishing, canoeing, swimming, rafting, or skiing that this quality built 4 BR, 2 bth home w/garage & utility room offers. Low taxes $229,000
MCKEAN REAL ESTATE

Barryville, NY	**914-557-8338**
White Lake, NY	914-583-6003

OCEANFRONT
S.W. Nova Scotia, 26 acres, 425 ft, excellent elevation, nicely wooded, good soils, surveyed, minutes from Summer Town & golf course. Owner financing. $47,500
Brad 718-358-1658

Stone Ridge, NY **Pre-Revolutionary**
Stone & frame 4 BR, 2 1/2 Italian tile bth, huge 2-story barn w/elec, water & whirlpool, stall, ingrnd 40' htd pool, out-bldgs, satellite dish, lakefrnt, 6 ac. 914-687-71237

TOWN AND COUNTRY
PROPERTY
ADVERTISERS
Save Time!
Use our FAX #
to meet deadlines.
201-319-1643

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Any 7 days Club Med—Save $75 a person. 516-242-1212. Out of NY 800-237-5229.

Skinny Dip Resorts & Cruises—Come home tan all over, Florida and Caribbean. Travel Naturally. Box 2468 Lutz, FL 33549-2468. (813) 948-1303

ClubMed
AT A DISCOUNT
(212) 219-0612 1 (800) 999-8748
TRAVELBROKERS M-F, 9-6, Sat 10-5

AIRLINE

AIRLINES NOW HIRING
Travel Agents, Flight Attendants, Mechanics, etc. Entry level and up. Salaries to $105K. Call 805-682-7555 ext. A-1049

Cheap Vacations—Fly courier, save up to 75%-major airlines. L.A., San Fran, Mex City, P. Rico, Bermuda, B. Aires, Sydney, Europe & more! **212-431-1616** 12-5pm.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $430. Paris $450. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

SEASONAL RENTAL

Westhampton Rental - 5BR - for Holiday
Lg contemp, tennis, fplc. 212-308-5885

SHORT-TERM RENTAL

Wanted: Furnished Manhattan Apartments for rental on a short-term basis for Bed & Breakfast Agency. Please contact The Bon Vivant Agency. 212-966-1732

Attention:

CRUISE LINES

Reserve your berth to reach New York's best cruise prospects by advertising in NEW YORK Magazine's Cruise Guide -- an attractive, eye-catching two-color listing that puts your cruise vacations in front of 1.4 million sophisticated readers.

The cruise guide will be printed four times this season and will debut in our Jan. 16 issue.

For more information about this exciting new feature, call Jonathan Karron at

212-971-3155

Source: SMRB 1988

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

Cruise Headquarters—Discounts on all major cruise lines. 212-840-2571

Overseas and Cruiseships Employment
Many positions. Work month home month. Call 805-682-7555 ext. S-1033

BED & BREAKFAST
New York

A Unique Bed & Breakfast Agency
invites you to list your hosted apartment.
For more information, please contact
The Bon Vivant Agency. 212-966-1732

INN New York City
Unique lodgings for our privileged clients. 212-580-4437. (Host inquiries welcomed.)

Judith Mol Agency **212-971-9001**
Elegant or simple Manhattan apts.
For corp/leisure travel. Holiday stays.
Hosted/unhosted. Min 2 nites.

Winter Weekends East Hampton—1810 farmhouse, priv bath/breakfast/bikes. Avail by wknd/month/season. **Blakes** 516-324-1815 or 212-431-3143 after 6 pm.

RESORT
New York

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 pp. 3 superb meals incl. Walker Valley, NY **914-733-5652** VI/MC

INNS AND LODGES
Vermont

Hawk Inn and Mountain Resort
Vermont's Ultimate Ski Destination, nestled in the beautiful Green Mountains, only minutes from Killington and Okemo. Glass-enclosed health spa, heated indoor pool, fine dining, and complimentary transportation to the slopes.
1-800-451-4109 or 1-802-672-3811.

INNS AND LODGES
New York

De Bruce Country Inn—In the Catskill Mts, woods & streams, superb food, near NYC. Reserve Thanksgiving. 914-439-3900

RSVP RESORT RESERVATIONS
Chalets · Hotels (no service fee)
Fall/Holiday/Ski Pkgs. Hunter/Windham
518-263-HUNT **800-458-RSVP**

Southampton - VILLAGE LATCH INN
Intimate, sophisticated, internationally known. Suites, duplexes, fireplaces. FALL GETAWAY RATES. Also available - rent your own mansion house for your Thanksgiving Reunion. 3-10 bedrooms on our in-town 5-acre compound.
101 Hill Street. **516/283-2160**

INNS AND LODGES
Pennsylvania

The Inn at Starlight Lake—WINTER & X-C SKIING are a delight at a classic country inn-NE PA Highlands. 3 hrs NYC 30 mile trails, certified instruction. The McMahons. Starlight, PA **717-798-2519**

VILLA/CONDO/APTS
Mexico

Acapulco—Lux villa, slps 2-14, servants, pool. Fr $100/day, air avail. 212-684-3255

Cancun: Luxury, beachfront villas.
Avail 12/24 to 1/2, brand-new constr.
2BR units sleep up to 7. 1BR & deluxe
rooms avail. Reasonable. **516-367-6688.**

ACAPULCO ON THE BEACH
Beauty & luxury. 1-4 couples. 5 servants,
chauffeured van, pool, jacuzzi, 4BR &
studio/bar. From $195/day. **607-797-7793.**

VILLA/CONDO/APTS
The Islands

St. Maarten—New 2BR, 2 bth villa, rent or sale, direct on ocean, deck, maid, owned by decorator, tax shelter. 201-529-2133

Vieques Island, PR—2 or 3-BR house on beautiful snorkeling beach. Fully equipped, jeep rental avail. 212-967-2867.

St. Barth, FWI—Private, unique beach village. Intimate environment, sleeps 2-12, in your own island retreat. Butler included. **Call Owner 212-724-9855.**

St. John—Fabulous new villa, views, large pool, 4BR's, 3 baths. 212-772-6958

Imagine... Your own private 3BR, 3 bath
villa on one of the most beautiful,
secluded beaches in the world. Pool,
staff. Available for weekly rental on glorious St. Maarten. Fax 504-887-8433
Telephone 800-888-0897.

Anguilla. Lovely Hilltop 1BR—Villa, sleeps 4, furn, nr beaut beaches. POB 1948, Brattleboro, VT 05301. 802-257-7436

HOTEL
The Islands

Marina Cay, BVI—Casual island hideaway for a select few. Beautiful villas, superb views, fine anchorage. Sail, swim, snorkel and fish. Dive center on premises.
Color brochure. **914-241-8770**

Caribbean Advertisers
NEW YORK Magazine's Travel Section
is the place to reach your ideal market
because our readers vacation in the
Caribbean 2 1/2 times more than the
national average. For rates, deadlines and
other information call 212-971-3155.

SKI AREAS
Greene County

Think Snow/Rent Now/Ski Chalets Hunter/Windham. 'Lux Corp Ski Chalet' 6BR - Hot Tub/Sauna/Fplc. $15-25K w/Mgmt. **Mt. Top Realty. 518-263-3700**

SKI AREAS
Europe

Ski Austria—One week, including airfare on Lufthansa from New York, from $569. For brochure, call: DER Tours 212-818-0150 or contact your travel agent.

CROSS COUNTRY SKI
New England

Deluxe X-C Ski Wknds—Beginners welcome. Breakaway Vacations 212-722-4221

CROSS COUNTRY SKI
New York

X-C Ski The Catskills—Only 2 hours from NYC, the 4-county region offers over 500 kilometers of natural and track-set trails at 16 X-C ski centers, in addition to a network of trails winding throughout the 250,000-acre Catskill Forest Preserve. All X-C centers are open daily, most offer instruction and rental equipment. Accommodations range from small family resorts and western-style ranches to large luxury hotels. Discount packages available with special pass purchase. For pass, brochure and daily conditions, call **1-800-356-5615, ext. NYM1. I Love NY.**

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, MC or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Mads Buck, Margaret Russo or Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

DENTAL

Restorative and Cosmetic Dentistry
Bonding, implants and preventive care. Insurance as co-payment. Credit Cards. Private practice. E. 60's. 212-759-8281.

HEALTH & BEAUTY

MACK'S
PILLOW
SOFT
EARPLUGS
THE EAR DOCTORS EARPLUGS!
Silicone comfort for sleeping or swimming. Moldable! Guaranteed! SNORE PROOF! WATER PROOF! At all drug stores and sports shops! Call your pharmacist.

Suntan Before You Travel
Wolff System. Clean, cool & personalized. 202 E. 83st (3rd Ave), 1551 2nd Ave (80-81) 212-517-5700. FREE TRIAL 212-535-4700.

· FACIAL EXPERT DORIT BAXTER ·
Will Remove, Safely and Gently, All Skin Eruptions, Whiteheads, Blackheads, Bumps, Pimples. Will Restore Moisture to Dry Skin. **Top NY Facialist, Dorit Baxter,** As Featured in Elle, Vogue, Glamour, Cosmopolitan, NY Times. **Free Consultation. 133 E. 58th St. 212-371-4542**

The Health Beauty Connection
Call For Special Introductory Offer
- Cellulite/Fat Reduction
- The "Face Lift" Alternative
- Deep Pore Facial • Reflexology • Swedish
- Cranial Massage • Chiropractic Care
- Shiatsu • Exercise

123 East 54th St. (212) 688-1990
By Appointment — Free Consultation

Electrolysis-IB Probe, Facials, Waxing.
Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W.57th St. **212-757-6585.**

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

HOLISTIC HEALTH

Closer To Everything—Including perfection. Loving Hands massage. 212-532-0558

The Longevity Experience—Energizing. Body & breath/wk, Out ok. 718-444-6144.

MEDICAL

ACUTE OR CHRONIC PAIN
Painless office procedure. Safe, reliable technique. 212-685-3990 212-685-3438

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd, 472-3000.

HEMORRHOIDS
Outpatient, painless treatment using laser technology.
Laser Medical Associates 212-517-2850.

Liquifast Program
Lose weight safely, MD supervised. Mid-Queens area. Eunice. **718-592-2020.**

STOP SMOKING!
ONE OFFICE VISIT
THE ONLY MEDICALLY EFFECTIVE WAY TO HALT NICOTINE ADDICTION
CALL FOR **FREE CONSULTATION**
PHYSICIAN'S SMOKE STOPPING CENTER
2 W. 86th ST (CPW) 212-787-2200
THE CLON-MED PROGRAM
Major Medical

PHYSICAL FITNESS

Beach Bodys, Ltd—Fun/slimming fitness. Private in-home trainer. 212-247-6934

Elinor Coleman - Exercise Trainer
1-on-1 workout - Home/Office/Studio
212-226-5767 for info.

Emergency Weight Loss & Exercise
10 days, lose 10 lbs and shape up. Champion trainer at home. 800-678-Heir

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

FREE HEALTH CLUB REFERRAL—Club Discounts. FYH 212-439-6800

One-On-One Bodyshaping—By Fitness Specialist. All boroughs. 718-424-3244.

Personalized Exercise Programs
Expert instruction in your own home.
212-966-1249

OPTICAL

Try A Free Pair Of
DISPOSABLE
CONTACT LENSES
Visit Our Office (By Appointment)
And Take Home A Free Pair
of Disposable (Throw Away) Lenses
No Charge — No Obligation
Sight Improvement Center
(212)-921-1888
25 W. 43rd St(Suite 316)
New York, NY 10036

WEIGHT CONTROL

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program, 212-752-8377**

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs. Per Week
working **one-on-one**
with a specially-trained M.D.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
Free Consultation **212-628-3113**

KEEP IT OFF!
You have worked hard to lose that weight. But it will probably be back within a year. To prevent that, join my Discovery Program. Small group sessions, running for 52 weeks, help YOU discover how to keep it off for good. Call now, before another pound reappears. Diane Britton, Ph.D./Director. 212-645-1780.

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

OVERWEIGHT?
THE ANSWER TO YOUR WEIGHT PROBLEMS
DIETFAST!
- By M.D. and Registered Dieticians
- Medical Insurance Assistance

2 East 84th St 212-840-2121
Medical Diet Consultants

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

Partial & Total Fasting With Medifast®
- Individually-designed diets
- Medically supervised
- One-one-one nutritional counseling
- Mid-Manhattan location

Possible insurance reimbursement.
RENAISSANCE MEDICAL GROUP
212-686-3131

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed. Inquire re insurance. Free consultation.
J. Lavigne, MD. **212-879-4260**

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

Health And Fitness Advertisers
New York Magazine's Health And Fitness section is an ideal place to reach 1.4 million readers who care about the way they look and feel.
For advertising information and rates, call **212-971-3155.** Source: SMRB 1988

HOLIDAY ENTERTAINING

CARICATURES

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079.

Caricatures With A Flair—For your next affair. Call Steve Sax, 718-373-5669.

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

Party With My Comic Drawing Board!—Call Phil Golden 212-757-6300

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Caricatures & Face Readings—By Sherry Lane, NY's "Star" Artist - 212-633-6177

State of the Art In Caricatures
Philip Herman - Caricaturist
Par Excellence. 914-357-3318

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Caricatures: "The Best"—Award winner. Jon Bailis. 212-972-7448.

Caricatures—By witty cartoonist. Colorful, fast, friendly. 212-595-1126

ENTERTAINMENT

CREATIVE BALLOONS ETC...

516-489-8963 212-619-3424

Wide variety of gift ideas. 14 new balloon gift packages, chocolate chip roses, chocolate pizza, unique gift baskets. Nationwide, same-day service. 7 days a week.

Comedy Ventriloquist's National TV—Adult nightclub act, offered exclusively for NY area functions. Imagine. 2 performers for the price of 1. **718-252-1876.**

ALWAYS ENTERTAINING
Elegant Entertainment · Every Occasion Theme Characters, Mimes, Face Painters, Music, Magic & Jugglers. **212-255-9540**

The Finest In Professional Magicians—Costumed Characters, Clowns, Magic Santa. Amazing Acts For Any Affair. Entertainment Center. 516-364-9388.

Continued on next page.

Continued from previous page.

ENTERTAINMENT

CLASSACT
Personalized, Singing Telegrams
With Roses, Champagne or Chocolates!

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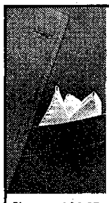

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New York Interiors is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. **Call 212-971-3155 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail, send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

You're History—If you ever lie, litter, brag, go to a tanning salon. Won't even start if you're angry, loud, read Shirley MacLaine books. Sensitive, warm, occasionally decadent, bit of a loner (but not weird) woman photographer, 31, 5'5", 110 lbs, looking for solid, honest relationship. Photo, please. NYM L508

Wealthy Businessman, Entrepreneur—45, self-made, hard-working, warm, sensitive, sincere, honest, optimistic. Seeking a highly-accomplished woman who's ready to share the best of life - together. Note/phone/photo. NYM Y511

Best Catch Of The Year—Lady, still beautiful at 52, PhD, elegant, slim and financially secure, seeks well-off Jewish gentleman, 55-100, with class and education. NYM D209

A Lover For All Seasons—Rare blend, romantic male, very good-looking corporate owner - with depth, fire, soul, joy, Jewish, 30's, muscular, successful. Hopes to spring into romance, fall into summer's warmth of love with a bright, beautiful, sexy woman under 33, a dreamer ready for spoiling. Photo is a must. NYM L557

Wasn't Elected President—But still looking for a first lady who is beautiful, classy and warm. Your candidate is 31, attractive, Jewish and wealthy. We will be an unbeatable ticket. Photo/note. NYM Y534

Handsome, Bright, Italian-American—Male, 42, 5'10", 160, sincere, fun-loving and romantic. Seeks a warm, caring, honest female, 28-42, for a fun-filled, caring relationship. Nonsmoker. Note/phone. NYM L565

Successful Businessman—With sense of humor, 6', good-looking, in great shape, mid 40's, affectionate, intelligent, positive-thinking, spiritual, meditator, who loves fine romantic dining as well as jogging, fishing, skiing and the great outdoors. Would love to share life's experiences with a very attractive, health-conscious, in-shape female, 30's-40's, who has similar interests and will be my lover and best friend. Nonsmoker. Send note/phone and a recent photo is appreciated. NYM C977

Dynamic Jewish Dentist—33, 5'11", affectionate, athletic, straight-shooter with love of nature, city, the arts and life. Seeks a tall, sharp and vivacious, nonsmoking woman to share it all. Photo appreciated. NYM C971

A Chance For Romance—Attractive, caring, professional Jewish male, 34. Enjoys movies, reading, sports, travel, fine food and driving with the top down. Wishes to meet refined, attractive woman for friendship and more. Note/phone/photo, please. NYM C999

I've Never Been Accused—Of being boring! Creative, caring, very successful man, Ivy-educated, 34, 5'10", 160 lbs, is very handsome, with blues eyes and a great smile. Seeks to share his world of wealth, fun and adventure with a beautiful, slim, smart, sexy, passionate woman. You are athletic, love to travel, appreciate the arts, want a family and aspire to the best life has to offer. Note/photo. NYM Y532

Idealistic Physician—35, 6', Jewish, literate, athletic, creative, seeks compatible woman for laughter, sharing and beyond. A thousand words are better than a picture - your choice. NYM L576

Jewish Corporate President—34, 5'8", desires to commit to a model or dancer, 21-26, with slim figure. My financial success, including a home in NY's most exclusive co-op, with your social grace, will allow us to live in exquisite style. Note/photo. NYM L577

Very Good-Looking—Divorced Jewish male, 6'3" athlete, successful corporate executive who enjoys the good life, is seeking to meet a beautiful woman, 34-40, who shares my traits - healthy, slim, tall, intelligent, kind, considerate of others, sincere, laughing, nonsmoking, who enjoys travel, fine dining, the arts and outdoors. Photo necessary. Note/phone. NYM L579

An Older Woman Wanted—Handsome, refined man, 31, European-born, Ivy-educated, tall, athletic, dark complexion. Looking for attractive, refined and equally financially independent lady, over 40, to share the finer things in life with. Note/phone. NYM Y548

Looking For Quality Guy—Caring, affectionate, intelligent, family-oriented Jewish male, 35-40, desiring friendship, romance, commitment. I'm a pretty, slender, blue-eyed, blond female professional, mid 30's. Photo appreciated. NYM L585

Looking For A Man Of Integrity—Smart, inquisitive and kind, age 50 plus. I am an appealing, petite, dark-haired, Jewish widow, self-employed, self-sufficient and energetic with many interests and good friends. Would like to meet an intuitive, self-assured man who understands relationships and is accustomed to enjoying and sharing the good things in life. No photo necessary, just note and phone number please. NYM Y506

Terrific Mensch—Educated, 54, 5'10", seeks trim, ultra-honest woman, truly under 48. Photo/birthdate. NYM S070

Cher-Type Looks—Young 50 mom, grown kids, seeks dad, 45-55, open and sensitive, for lasting relationship with a romantic lady, friend/lover. Let's meet soon. Photo/note/phone. NYM Y544

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A Man Loves A Beautiful Woman—I'm very beautiful. But if you want beauty on the inside, as I do, please continue. I have something different and always knew it. He will know it too. I've had my family, children, apartment in the city, home in the suburbs, career, and now I want to be deeply in love with an emotionally healthy, successful, dynamic, humorous, athletic, multifaceted, sophisticated man who is looking for a commitment with a strong, feminine woman who will make him shine. Stats are 38, blond, 5'6", Irish-Swedish, former model. Please, photo/note. NYM L538.

Seeks Korean Beauty—27-year-old male, financially stable musician, athletic. Seeks Korean woman for fun and romance. Note/photo/phone. NYM L513

Handsome, Successful Executive—Jewish male, 36, witty and charming. Desires serious, long-lasting relationship with slim, pretty, bright, vivacious Jewish female, 26-34. NYM Y525

Asian Lady, 18-24, Sought By Prince—For travel, dates, companionship and future. Photo, please. NYM C846

Low Key Lady—Slim, 5'5", easy on the eyes, classy yet funky, traditional yet open-minded, seeks intellectual, confident, gentle man, 40 plus, sincere and spontaneous, for friendship and more. Note/phone, photo optional. NYM L540

Male, 31—Successful businessman, gregarious, athletic, nonconforming, well-traveled, looking for same in a woman, 5'-5'5", 24-39. Photo and bio a must. NYM C964

Pretty, Witty Attorney—41, seeks warm Jewish man, 37-47, with sense of humor, sense of honor, sense of self and sense of family to match her own. Phone/photo. NYM C963

Enjoy Frequent Flyer Bonus—With attractive woman (41) with strong sense of nonsense, intellect and passion. We'll fasten our seatbelts if you, like me, are witty, tender, verbal, fit and value the friendship along with affection our relationship can bring. Photo appreciated. NYM L560

Attractive Legal Secretary—Single (with 4 1/2-year-old child), 23, 5'6", seeks 30-40-year-old professional man, sincere, warm, loving, who is ready for commitment. Note/photo/phone. NYM Y509

Arghh - I Can't Believe I'm Doing This!—An ace at public relations but can't seem to find any private ones. Smart, funny, attractive Jewish female, 35, slim, 5'3", loves music (not ashamed to cry at Mahler's Ninth), nature, dancing, books, dark chocolate with nuts - and a little adventure. Seeks gentle, great guy, 32-42, with warmth, intelligence, humor and goodness, who dislikes Muzak, Spandex and grilled baby vegetables. If you're out there, please write and send photo. NYM C955

Sunsets, Skylines, Rain Forests—Multifaceted woman, 35, seeks man of depth and humor to adventure through life with. NYM L543

Gorgeous Legs—Israeli lady, attractive, warm, 125, 5'7", seeks gentleman (35-50), for serious, happy relations. NYM C966

Nearly Famous Parisienne—Blue-eyed, blond, charming, seeks Francophile man, 35-55, bright, warm, with lots of humor, interested in serious relationship. Note/phone/photo. NYM C953

Single, White, Jewish—Successful executive possesses MBA and MS, looking for pretty, petite Asian woman, seeking friendship, love and marriage. Photo necessary. NYM C967

If I Were A Book—I'd be titled the joy of loving, cooking, cycling, gardening, cross-country skiing and music. I'm a 35-year-old female, pretty, affectionate and wish to meet a special man to read between the lines. Please be tall, Jewish and sincere. Note/photo/phone. NYM L483

My Daughter Does Her Thing—In Florida and I do mine as a too-young-to-be-widowed, sophisticated Manhattan woman. Prefer male, 48 plus. We'll have fun, laughs and enjoy each other's company. Let's meet for lunch or dinner and flip a coin to see who buys. Note and phone, please. NYM Y488

Exotic Black Beauty—Foreign-born, tall, slim, sensuous, sophisticated, independent, has joie de vivre and an international background. Seeks tall, interesting, romantic, very successful, mature man of quality (over 40). Bio/photo. NYM Y378

Vibrant, Attractive, Slim—Youthful widow with zest for life, successful businesswoman, warm and affectionate, seeks financially independent, bright Jewish male, mid 50's-early 60's, with sense of humor, to enjoy mix of country and city living. NYM Y526

Can You Laugh At Yourself?—I can! This redheaded, mid-40's, divorced Jewish professional seeks a sassy lady whose inner beauty glows right through. Someone who is as real in red silk as she is in denim, loves kosher deli and fine dining. A lady with a similar sense of humor will receive immediate response. Photo not a must. NYM C974

I Love An Older Man—Beautiful 40 year old, 5'5", 125 lbs, seeks man of substance to marry. I love to cook, play piano, sing. I am educated and well-built. NYM L546

Oriental—Professional male, 38, handsome, caring, fun, seeks Oriental woman for relationship. Photo/letter. NYM Y513

Just Me—Gentle, sincere, compassionate, caring, tall, athletic, Jewish, successful, professional white male from Fort Lee, who enjoys romantic dinners, movies, sports, good conversation and special people - desires a relationship with a slender, loving professional lady, in her 30's, with similar interests. Note/phone/photo a plus. NYM Y514

A Great Catch—Enchanting, attractive, successful, Ivy League-educated female executive, 27, 5'7", seeks romantic, sincere Jewish man, 27-37, MD, JD, PhD or business executive to share all the good things that life has to offer. NYM L547

Tall, Handsome, Gay Asian—Professional, 25, seeks white male yuppie, 24-34, for buddy, possibly more. Very sincere, new to scene. NYM L548

Limited Edition—Gallant, handsome, witty and sincere, successful Christian gentleman, conservative but fun, 42, with diverse interests, ready for a long-term relationship with a charming, beautiful female conterpart, 25-40. Photo mandatory. NYM Y523

Loving, Fun, Brilliant, Marriageable—Man, 28-38, wanted by sweet, beautiful, brainy Jewish writer, 31. NYM L561

Desperately Seeking Sophia—Warm, cuddly, funny, giving, decent, sensitive, strong, shy, emotionally and financially secure, too-good-to-be-true but true, Italian-American teddy bear, needs smart, beautiful, well-adjusted, secure, funny, cuddly, unselfish, educated, traditional, children-loving Italian woman, nonsmoker, 25-35. I know you're out there. Help me find you. Bio/letter and photo essential. NYM D203

Egyptian Moslem Male—30, 5'8", 160 lbs, nonsmoker, nondrinker, would like to meet a sincere female to share life with. Photo/phone, please. NYM Y520

RSVP—I am an independent, caring, attractive, slim Jewish woman - mid 40's, Manhattanite - who seeks to meet an intelligent, kind, interesting and successful man. Note and photo, please. NYM Y519

Fun Guy—38, great looks, seeks sexy gal. Photo. Box 773, Matawan, NJ 07747

Pretty, Green-Eyed Blond—5'6", self-employed, of European descent, caring nature, seeking an intelligent, attractive (over 5'11"), successful and stable gentleman (45 and over), for honest, one-on-one relationship. Note/phone/photo. NYM Y516

Tall, Adventurous, Professional—White male, 34, seeks brains and beauty, for love and romance etc... Photo/phone required. NYM L550

Handsome West Side Doc—Ivy educated, CA bred, 40. Seeks female counterpart: cute, clever, accomplished and slim, 25-35. Photo a must. NYM D214

New Jersey MD, Christian Heritage—Ivy education, many interests, tall, trim, quite attractive, late 40's, seeks stimulating, very bright wife (32-42), with true beauty inside and out. Kids okay. Photo. NYM L553

Handsome, Fit, Affectionate—Secure male, seeks pretty, petite lady to share fun, adventure and more. NYM L554

Wanted: Man Of Vision—With twinkle in his eye and impish grin in his heart, who values openness, honesty, integrity, creativity, emotional/physical intimacy. I'm a warm, loving, passionate, intuitive, perceptive, playful, sensual, extremely bright, strong yet sometimes childlike woman and seek a man who is similarly blessed, 35 plus. NYM L555

6'2", Handsome Financial Analyst—Caring, 38, seeks pretty lady, 27-38, for romance. Photo a must. NYM Y517

An Exotic Jewish Female—30's, shapely, outgoing, successful, seeks Jewish male professional who's upbeat and caring. Photo preferred. NYM Y518

The Facts Are—I'm a single Jewish male, 25, 6' tall and athletic. I'm involved in a very successful business, I'm intelligent, humorous and very kind-hearted. Unfortunately, about six months ago I contracted a case of herpes. It's not made me a leper, but it's made me a social outcast. If you're an open-minded, single Jewish female who is into the outdoors, has a creative mind and is looking for a lifetime partner/playmate, please get in touch with me. A note/phone and photo are appreciated. NYM Y521

Female Merger Candidate Sought—Harvard-educated attorney, 6', 170, southern native, retiring at 40. Financial markets player, looking for similar type, 30-40, who can share market strategy/relationship, enjoy travel, politics, sports. NYM C303

Cultured, Educated LI Executive—57, 6', 180 lbs, loves classical music and fine art. Seeks intelligent, equally financially secure, gregarious lady with similar interests, for sincere, long-term relationship. NYM L556

Very Good-Looking Woman—Excellent tennis player, mid 40's, blond hair, blue eyes, looking for match of her life - who is youthful, good-natured, picks up own socks and is capable of intimacy and friendship. NYM C972

Blue-Eyed Redhead—I have diversified interests as well as fabulous assets. You're a funny, intelligent Jewish male who wants a merger with this special lady. Please send photo and bio. NYM C918

Pretty, Green-Eyed MBA—26, 5'7", 120 lbs, successful, financially secure, warm, caring, nice girl. Enjoys skiing, boating, travel and all life has to offer. Seeks a nice man who's honest, intelligent, outgoing, financially successful, with sense of humor and adventure. Photo/note/phone. NJ/NY. NYM Y531

Opening - New York City Ballet—I would love very much to have a beautiful woman, preferably a dancer, 22-30-years-old, to be my date. She must be kind, sincere, honest and polite but very much down-to-earth, because I am. I am a handsome, single white male, with a family-owned business, 43, 6' tall, 173 lbs - but I'm still looking for that right lady. Please respond with a photo if possible, note and phone number - and I'll do the same. NYM Y529

Woman Of Wit, Who's Fit—And literate, very attractive, late 30's, with integrity and wide cultural interests, seeks emotionally mature man with similar profile. Bio/phone. NYM Y524

Very Warm, Witty—35-year-old Jewish doctor, handsome, athletic, looking to meet Asian woman between 28-35, to share interests in classical music, dining out, traveling, romantic evenings and the rest of my life with. Phone, photo optional. NYM L559

Thoughtful, Appealing, Creative—And more. 30's female seeks similar, playful male with desire to meet rare woman. Please describe yourself. NYM Y497

Rumor Has It—That all the really nice, warm, together, fun men, 50-65, are taken. Here's one pretty, intelligent, cultured, gutsy woman who wants to believe it's not true. If you are one who is available and interested, please write me. NYM C954

Pretty Female, 31—Seeks secure, sincere, fun, cozy, wants-to-be-together-all-the-time type guy, 30-37, tall. Nonsmoker. Photo. NYM C996

Ready To Fall Into Something Special—And permanent. Single, young, Jewish professional male who loves travel, theater, boating and fine dining - seeks a beautiful woman to share similar passions. Your search has ended. Send recent photo. NYM L563

Very Pretty, Hazel-Eyed Redhead—Incredibly feminine. Bright, vibrant and warm, seeks male, 40's-50's, who is sincere, secure and intelligent, to share joie de vivre and lasting love. Note/phone, please. NYM L564

You'd Be So Easy To Love—By this comely lady art director, 37. I love my job, cooking, reading and dancing. Yearning for an easygoing guy with a good sense of humor. NYM C988

Tall, Athletic Professional Male—33, would like to meet friendly, family-minded, 5'6" or over companion for nice dinner, laughter and maybe more, 25-30 years old. Photo preferred but not required. NYM C976

Warm, Energetic Professional—35, 5'1", attractive, slim, Jewish, seeks easygoing, insightful, bright professional man, 30-45, who's caring, fun, witty. NYM Y527

A Great Guy—Tall, good-looking, dark, 36-year-old Jewish male. Funny, successful, stable guy is also very romantic, sincere, compassionate. Seeking very pretty, warm, sexy, mature female counterpart, age 25-40, with sense of humor and heart of gold - for fun, laughter and lasting relationship. Photo a must. NYM C718

Spirited, Sincere, Sensuous—Scientist (biomedical research), mid 30's, whose passions include travel, music and biking, seeks thoughtful, honest, educated, unattached gentleman of similar age, who has *a spirit of adventure, can make me laugh* and wants to fall in love. NYM C995

Warm, Tender, Generous Male—Author, well-established, 32. Part-time modern dancer. Athletic build, very handsome, 5'8", green eyes, often described as intelligent-looking. Divorced, no children. Seeks bright, good-looking, Waspish female who loves life and is honest and introspective. Feminists, struggling artists welcome. Will exchange photos. NYM L578

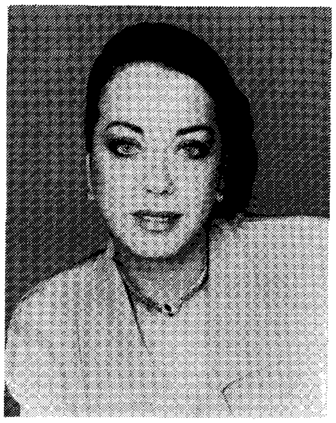
Intellectual And Romantic—Jewish man, 27, lives: village, works: Wall Street. Likes sushi and skiing, jazz and gelato, weekend conversations in the country with special woman. Photo/phone/favorite movie. NYM Y498

Successful IBM Exec—38, 5'11", handsome, cuddly, honest, secure, athletic and romantic with eclectic interests, would like to meet pretty, quick-witted woman who is warm, active and adventurous. Photo. NYM Y533

I'm A Delightful Combination—Simple enough to be excited over the little pleasures of life, complex enough to handle life's responsibilities. Want to share laughter, excitement, music, dancing, great food, love, intimacy, romance and commitment with a special lady, 29-40, who's communicative, enthused, affectionate, attractive, bright, sensual, caring, mature. I'm a youthful 43, white, non-Jewish male, 5'11", slim, fit, self-employed professional, grown children and a great sense of humor. No young children/smokers please. Photo. NYM C979

Lioness Seeks King—Of the NY jungle. Amused, spirited, mercurial artist, slender, blond, 38, has deep longing for mate, sensual love, home. NYM D208

Zest For Life—Jewish female, successful yet sensual, 29, seeks 32-36, athletic, handsome and caring counterpart. Photo a must. NYM Y537



Beautiful Women Do Not Go To Singles Bars!

The truly beautiful woman who finds herself single does not go to singles bars. Nor, will you find her on singles weekends, but she is out there, and being the woman that she is, she would love to meet that special man.

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Roll With It—If you want a meaningful, romantic relationship with a very attractive, bright, slim and fit, Jewish woman, 39, who likes bike trips in France, the arts, pool. You're intelligent, attractive and warm with a sense of humor and a zest for life. Note/photo. NYM C986

Stunning Brunette—Jewish MD, 27, 5'5", slender, sexy, successful, sophisticated. Seeking white professional male, 28-35, 5'9" or taller, who is beautiful inside and out. Photo/phone/note required. NYM Y536

Romantic And 40—Divorced, professional, handsome Jewish male. I'm athletic, eclectic, considerate of and sensitive to the needs of others. Desire mutually supportive relationship with attractive woman, 30-40. If you love to dance, laugh and know where exit 9 in NJ is, send bio/photo. NYM L566

I'm Searching For A Man (30-40's)—Who stands tall (6' plus), with self-confidence, has warm, embracing arms, strong shoulders to rely upon, a heart of gold, sincere eyes and an easy smile. Make this tall, slim, athletic, pretty, 29-year-old NJ *female laugh at your humor, admire your* values - and happy that she placed this ad. Photo. NYM C948

Dynamic, Discerning Gentleman—43, powerful, sensitive, commitment-minded, will add his initial to monogram of lady with exceptional character, substance and intelligence: 30 plus. West-sider preferred. Photo appreciated. NYM L570

Green-Eyed Actress/Writer—Seeking cute, funny guy - Bush-Quayle supporters need not apply - ethics mixed with irony, sexy yet offbeat - wouldn't it be somethin' if we actually did meet? 29-42/photo/phone. NYM Y539

Looking For Special Asian Lady—This 35-year-old, 5'8", brown eyes/hair, professional Jewish man looking to explore Eastern culture. This intelligent, giving, considerate, affectionate man loves loving, tennis, sports, romance and wants to learn more about meditation and astrology. Looking to establish a lasting relationship with slim, attractive, 25-35-year-old lady from the East. Photo/phone. NYM L569

White Christian, 35-Year-Old Female—Enjoys theater, opera, museums. Seeks male - interesting, presentable gentleman, under 45, with attractive personality, to enjoy NYC culture and possible committed relationship. Race unimportant. Photo/note/phone. NYM Y553

A Walk In The Park—And champagne after dark. 5'7", good-looking and caring professional, 30, seeks Catholic/Christian woman to share same and the future. Photo appreciated. NYM C990

NEW!
Address Your Response This Way:

Box
Number

New York Magazine,
P.O. Box 4600
New York, New York 10163

An Uncommon Bond—You're a beautiful, bright, very athletic lady, 26-37, with a goofy sense of humor and an uncommon passion: auto racing. I'm a handsome, thoughtful, successful, funny, athletic guy who lives in CT, works in NY - and drives race cars. This is gonna be fun! Letter/photo/phone. NYM Y499

Blond Ambition—Smart, beautiful Jewish blond, slender, shapely, 30 - seeks intelligent Jewish male, sincere, tall, handsome, athletic, fun, nonsmoker, 28-35, to help me achieve new heights. Photo appreciated. NYM Y541

Handsome, Athletic, Sexy, Adorable—Highly successful, Ivy educated, extremely bright, Jewish, 35, exec/entrepreneur, lives/works Manhattan, looking for special first class lady, 26-34 with 8 looks, 9 brains, 10 heart. Photo/note/phone. NYM L571

I Won't Sell You A Package—Good-looking, warm, smart, professional, single Jewish man with sense of humor, 29 - seeks attractive, slim, fun, intelligent, affectionate, interesting, single Jewish woman. Note/photo/phone. NYM L558

My Passions—Theater, jazz, travel... maybe you? Dynamic, sexy, attractive woman, 41, happy with career and life. Nonsmoker. Photo. NYM C993

Legal Beagle—But no dog. Attorney, Jewish, mid 30s, 5'11", seeks female best friend for lifetime partnership. NYM C997

Ski Season Arriving—26, 5'4", fun-loving, pretty Jewish female, seeks male skier for friendship, romance and that perfect run. Photo. NYM L552

Guy Next Door—Wall Street banker, 30, 6', slim, handsome, blue-eyed blond with diverse background and great sense of humor - seeks bright, feisty lady who likes tennis, skiing, revival movie theaters, rock and roll and good bourbon (not essential). Photo/note. NYM N305

Jewish Male MD—34, seeks warm Jewish female MD, 24-32, for romance. NYM C994

Very Attractive Jewish Woman—18, NYU student, seeks Jewish guy, 18-28, for friendship/romance. Note/phone (photo optional). NYM D215

Slim And Pretty Widow—50, author and family therapist, who loves tennis, theater, the visual arts, seeks relationship with interesting, successful man. 50's, 5'8" plus, with humanistic values. NYM C937

Attractive And Fit White Male—36, 5'9", with brown hair and blue eyes. I am an insurance and real estate professional, I have lots of love and affection to share with you: an attractive, curvaceous, bright, loving and affectionate lady. Write to me soon, enclosing a photo so that we can arrange to meet either here in Bermuda or in NYC. Don't let the distance deter you - we can be in each other's arms in a few hours time. I am marriage-minded. Make my day! NYM D207

Right Lady Desired—If you are a Wasp, blue-blooded, very attractive and 28-40, I take for granted you are sophisticated, cultured, intelligent and slim. Being a 43-year-old, divorced professional man of similar characteristics, you may also be interested in my humor, love of sports and wealth. If you qualify, extraneous factors such as a prior marriage or children are unimportant. Photo, note appreciated. NYM C978

Gorgeous, Affluent, Divorced MBA—6'4", 41 (looks 32), well-built, intense brown eyes, seeks an educated, honest, nonsmoking, slim, sexy Jewish beauty, 26-32, 5'7" plus, who enjoys exercise, sailing, sports cars and cuddling. Bio/photo. NYM Y542

Attractive Lawyer—31, 5'10", Jewish. Seeks tall man who offers intellect, spirit, sincerity, romance. NYM C975

Very Giving, Pretty—Rubenesque woman, 31, 5'5", with a zest for life, seeks gentle, single, white Catholic male, 29-36. Please send photo/phone. NYM F026

Exotic, Very Pretty, Brainy, Vibrant—Professional, Jewish, divorced, 44, seeks brainy, dynamic and very exciting man, 40 plus - for blissful, lasting relationship. Photo/bio. NYM Y543

Creative, Sensitive—Jewish male, 28, seeks female nonsmoker, able to give and take, with diverse interests, for moonlight walks, midnight talks. NYM F024

Are You Sincere/Warm/Sensitive?—Divorced Jewish female, 38, strawberry blond writer. Enjoys books, music, outdoors, finer things. Seeks refined, intelligent, professional, nonsmoking male, 36-48, for marriage and family. Note/photo/phone. NYM D216

One Good Woman—Sought by handsome, honest, kind publishing executive, 46 (truly looks 30's), Ivy, informal, Manhattan. Seeks lasting relationship with very pretty, bright, joyful, unpretentious lady, 30's. Photo a must. NYM Y546

Gourmet Chef, Artist, Joyful—Handsome Italian man, young 49, daytime chef, desires traditional, open woman (35-50), to share the joys of city, country and family. Children okay. Note/phone/photo appreciated. NYM L567

Ambitious Manhattanite—43, 5'10", 185. Likes fine dining, repartee. Seeks very pretty Christian lady, 30-36, nonsmoker. Collegiate type a plus. NYM F028

Creative, Sensitive, 59—Want loving, nimble woman: for everything. NYM F029

Successful Fashion Designer—Looking for a man with style...sense of humor, success, sex appeal. I'm 42, Jewish, divorced, striking, slim and 5'8", with a quick wit. I'm a sucker for romance, adventure and old rock and roll. If you fit my "design", send note and recent photo. NYM D219

Very Attractive, Sincere MD—I am 35, Jewish, with quick wit and artistic background - seeking an intelligent, established, nice guy, Jewish, 33-40, who is looking for the real thing. Note and photo, please. NYM Y550

Okay! I'm Ready:—Ruggedly handsome man, 44, unpretentious, young in body and soul and truly romantic. Very athletic, I enjoy many sports, adventurous and own a unique and very successful business. Seeking a strikingly attractive woman in her 30's. Confident, independent, sensuous, spirited and genuine are all qualities that I am drawn to. Photo/note/phone, please. NYM F033

Attractive, Warm-Hearted Firefighter—28, looking for a white female with nice personality and figure, 22-35, from Westchester, Bronx, CT area - who'd like to meet a guy who will treat you like a lady. Note/phone/photo optional. POB 853, Yonkers, NY 10704-0853

Bright, Attrractive—Petite woman, 40's, wants to meet mid 50's man who knows life can be fun. I'm a golfer, smoker and a cuddler. Note/phone. NYM L584

Pretty, Blond Exec.—Seeks outstanding Jewish man, 38-45. NYM L587

Sophisticated, Attractive Blond—Athletic, sometimes homesick - native of Chicago - looking to meet tall, successful guy, 34-45, with 80's values and 60's sentiments. Phone/note. NYM L568

Upbeat, Down-To-Earth—28, Jewish MD, male, handsome, 5'10", athletic build, enjoys sports, arts, discussing ideas and romantic adventures. Seeks attractive, fit woman with good sense of humor, for warm relationship. Photo. NYM C951

Read This One—Warm, beautiful woman...30, Jewish, Ivy-educated, silly, funky, intellectual, athletic, easy to get to know. Professionally accomplished and confident, left-wing MBA media executive in search of a strikingly unusual, highly educated, adventurous man who would not in a million years answer a personal ad. Go ahead and answer this one. You might make a new friend! Send long letter, good joke. Strictly confidential. No reply without photo. NYM L562

Sophisticated, Slim Blond—Pretty, athletic, good sense of humor, ex-stewardess, seeks warm, refined, successful, educated man, 42-52. You are a nonsmoker, like quality city life style. Photo/note. NYM L575

Slim, Attractive Irish-Catholic Female—33, seeks 30-40-year-old white male, nonsmoker, with traditional values and sense of humor, for healthy relationship. Note/photo optional. NYM L549

Feel Chills?—Let's warm each other's hearts and minds. Jewish male, 31, seeks Jewish female. Down-to-earth. We'll enjoy travel, dining, movies, tennis, laughs and more. NYM F031

Pretty, Slim Woman—Successful, down-to-earth, open and sweet, seeks witty, caring and intelligent, down-to-earth male, 40-50, who is interested in fun and a serious relationship. NYM C931

Athletic Professional Investor—Attractive yet sensitive, seeks tall, very fit, beautiful companion, 23-33, to run laps with and make sparks fly. Photo. NYM C982

Zany, Bright Health Administrator—Passionate about her work, opera, x-country skiing, lacks loving alliance. Are you a funny, fit man, over 5'8", 43 plus, seeking hugs, fun and more? NYM Y502

Looking For Four Parts Substance—Three parts smarts, two parts sense of humor and one part Jewish lady, 5'5" plus, 29 years plus. I'm Jewish, 6', 33, trim and seeking friendship to start. NYM Y538

Can You Meet This Challenge?—Classy, 26-year-old, Wasp female lawyer, seeks high-caliber, honorable, professional man, interested in a lasting relationship. Photo/note/phone. NYM C939

Outgoing, Attractive Woman—Seeks handsome, secure man who wants it all. Bright, warm, well-educated, great dancer, outdoor type looking for caring, sensitive romantic man, 48-60, who enjoys fine dining, travel, theater, golf, sailing and biking. Note/phone/photo. NYM C940

Bright Single Male—39, 5'9", successful real estate owner/developer, seeks woman for relationship. I love travel, classical music, skiing and champagne. Reply with note, photo if possible. NYM C813

Elegant/Earthy—Very pretty woman, 42, 5'7", 125, educated, sexy, sweet, successful. A lot to give to 40ish, tall, thin, giving, very successful mensch. NYM Y503

Successful Artist, Handsome—60's, 5'9", seeks sincere relationship with attractive, slim, warm honest woman. Tennis, golf, relaxed evenings, world travel, adventure and fun lie ahead. Nonsmoker please. Send a note and photo. NYM Y504

Creativity, Enthusiasm Abound—Stylish, attractive, 33, 5'5", Jewish brunette, seeks a warm heart in a cold city. You - an upbeat, slightly offbeat, educated man, 30-43, whose sophistication, humor, good looks and sincerity will radiate on those winter months and beyond. Note/photo/phone, please. NYM C943

Shameless Atheist—Handsome, muscular, science PhD, 35, seeks brainy, athletic beauty, with ungodly sense of humor. Photo/phone. NYM L529

Green-Eyed, Established Artist—Warm, sincere, attractive, adventuresome woman, 45, seeks dynamic, fun-loving, sophisticated, romantic man for serious companionship. NYM L530

Wonderful—Warm, witty, wise, very pretty, Jewish RN, 38, seeking a sincere, secure, stable man, 38-50, with just a little bit of Peter Pan to complement a grown-up Wendy. Nonsmoker. Note/phone/photo appreciated. NYM Y505

Ready For The Relationship—Of your life? I am! Attractive, active, outgoing, 27, 5'6", slender, romantic female, who loves to laugh. Male, 28-32, tell me about you with photo/note/phone. NYM Y528

I Know You're Out There Somewhere—It's finding you that is so difficult. Strikingly handsome, passionate and secure, 24-year-old Jewish male has found everything except love. I'm searching to share myself with a woman of beauty, intelligence and compassion. Let's share a love of the arts, fitness, style and love. No pretentious types apply. Photo/phone. NYM D210

Have Rossignols Will Travel!—Very successful entrepreneur, male, 31, in great shape. Seeks an emotionally secure career woman who packs Salomon SX's when she's not packing her briefcase. Photo/phone. Please be original, no xerox or word processing. NYM L532

Prospective MD—Nice-looking, down-to-earth Jewish male, 36, 5'9", seeks an attractive, caring, professional Jewish woman, under 34. Let's share warmth and happiness while building a mutually fulfilling relationship. Photo a plus. NYM C984

Funny, Cute Artist—Man, 45, Jewish. Seeks secure, caring, thin, siren/balabusta to start family. Foto. NYM L533

True Love—Is so hard to find. Financial exec, 33, still looking for that special magic, seeks warm, vivacious, down-to-earth woman to share tennis, sailing, city nights and country weekends. NYM L534

Attractive Jewish Female—5'7" and slim, seeks a tall, handsome, successful Jewish male, 30-36, who is sensitive and funny. Nonsmoker. Note/phone. NYM Y507

Handsome, Funny, Creative—Quite successful man in 40's seeks female counterpart in her 30's, for fun and romance now, marriage and family later. No smokers. NYM L536

Divorced, Passionate—Sharp and sensitive, athletic, attractive, 35, 5'10", dark hair, green eyes, Chicago and NYC resident, seeking a slim, attractive lady, 28-35, to share life's adventures. Phone, please. NYM B002

No Empty Adjectives—Only the facts: LI Jewish widow, blond, blue eyes, upbeat personality, great sense of humor, warm, bright, looking for that "special man", 50-60. Are you the one? Tell me why. Let's test the chemistry and take it from there. NYM C895

Looking For Someone Special—31-year-old male, ex-model, 5'11", green eyes, now a successful entrepreneur. Looking for sexy Jewish woman, over 5'5", under 30, who believes in both mental and physical fitness. A woman who is comfortable within herself to be sensual with the right man and is equally comfortable going ballooning. I'm a true romantic who loves both being around the water and snow skiing. Please send photo. NYM C863

Fairy Princess Wanted—To rescue 50-year-old frog. Must be secure, attractive, slim, tall nonsmoker, 38-45, interested in classical music, sailing. Note/photo. POB 8063, Long Island City, NY 11101

A Perfect Ten!—Sorry, that's not me. But I am an attractive English woman, international executive, mid 30's, warm and witty, looking for a similar or compatible man for friendship or more. A note and photo, please. NYM C914

Vivacious Professional, Hispanic—Beauty, mid 30's, mother of one, marriage-minded, seeks secure, caring, stable, fun-loving gentleman, 38 plus. Note/photo please. NYM Y477

It's Been Too Long—Between romances. I've been a busy woman writing screenplays, making music, cooking, traveling, doing good works, Tai Chi and swimming. Now I'm ready for a relationship with a man of gentle spirit who is creative, loving, intelligent and fun, 30's-40's. Note/phone. NYM L588

Partner Wanted—By divorced white male, Catholic, 49, searching for athletic woman counterpart for sailing, tennis, golf, x-country skiing plus NYC culture, dining, etc. She'll be intelligent, professional, interested in career, family - but not have children yet, and be under 44. NYM C926

Stamp Out Singlitis In My Lifetime—Lovable Jewish lawyer, 32, looking for smart, funny, sweet Jewish guy, 32-40. NYM Y485

Asian Beauty—Warm and decent, 26, seeks mature, caring, professional male, 26-38, for possible relationship. Photo/phone/note. Please. NYM C296

Perceptive, Easygoing, Single—White Jewish Female, 33, attractive, professional, warm, lives in Queens. Seeks together, articulate Jewish male with humor and intelligence, for marriage and kittens. Photo optional. NYM L514

Pretty, Witty, Wise—Intelligent, funny Jewish woman, 33, seeks interesting man to date. Photo/phone. NYM L515

ASSORTMENTS

Assortments is a weekly bulletin board in New York Magazine's Classified. Find a friend, send best wishes or promote your special event. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Add $15.00 for NYM Box Number. Call Skip Lundby at 212-971-3155.

Rachel · Stubborn Syrian Girl—I want to marry you. I love you. Look to our future together. Call me. The next ad will be on TV. Love Bruce.

Matchmaker (PhD)—For smart, cultured, successful, marriage-minded Jewish professionals, 35-55 only. Personal interview. Confidential. Exclusive. 212-877-0723

European, Enthusiastic Cultured Lady—61 - seeks male friend/traveling companion with sense of humor, curiosity and zest for life. NYM D211

Skier Extraordinaire—Seeks a world class female companion for world class skiing and travel. Photo. NYM L535

Dear "No Name"—Who responded to personal ad 9/88 of female brunette, brown eyes. You are male, 42, Christian, Brooklyn resident, NJ commuter, MBA, JD. Enjoyed your letter, please forward name and phone. NYM F002

Chanel No. 5, Large Tee Shirt Wanted—Will pay any price! Write to: NYM Y448

Let The Good Times Roll—Handsome, blue-eyed Renaissance man (Plato, pasta, The Platters) - 'wants to dance with you'. Fun-loving, athletic (43, 6', 160 lbs), Ivy educated, spiritually committed, good-listening giver, seeks attractive female (28-38), for candlelight conversation. Photo. NYM L516

NJ Cher Look-Alike—5'8", Christian professional, delightful! Wants to share tennis and wonderful times with intelligent, attractive, caring man, 40-52. NYM N299

Life Is Too Short—35, handsome, sensitive nonsmoker, seeks woman willing to take a chance. Friend, lover or much more? Photo/bio/phone. NYM Y441

Affluent Surgeon/GQ Looks—33, white, never-married gent seeks prep gal of character and wit. Scandinavian descent a plus. Photo, phone a must. NYM Y442

Bright, Attractive, Petite—Quick-witted university administrator, young 41, seeks intelligent, confident, amusing man, under 60, fit and active, who likes to walk, talk and laugh, among other things. Photo/note/phone please. NYM N302

Funny Lady—Beautiful, lively, loving, 29, Jewish. Seeks that special man to share a lifetime of love and laughter. Photo. NYM L469

Dream A Little Dream Of—Pretty, petite lawyer, 35, Jewish, craving company of bright, funny, successful, handsome, cuddly guy. Note/photo. NYM L467

Mets In '89?—Yes! Attractive, caring, loyal Jewish female, 39, seeks successful, family-oriented, psychologically stable Jewish male, 35-50. NYM C883

Very Alive, Great-Looking, Smart—Unconventional, adventuresome, long-legged, sexy lady, seeks the right chemistry with man, 45-55. My life is rich with friends and interests: psychology, music, spiritual growth, career, travel - but I still long to find my match for a deep, intimate and loving relationship. NYM L471

Corporate President, 31—Fast-track yuppie, complete car, boat and condo and ample supply of blue jeans, seeks good-natured gal, 21-35, for quest through life. Photo/bio. NYM Y508

Attractive Japanese Lady—Generous, international, curious, loves art, fitness, music, travel. In search of single, divorced white male, 35-50, intelligent, thoughtful, sensitive, athletic. Photo. NYM L537

Very Attractive, Ivy-Educated—Lawyer, 29, seeks very handsome, successful, humorous Jewish male. Photo. NYM L539

Tall, Slim, Sophisticated Woman—Unencumbered, professional, beautiful, 60, likes golf, dancing, travel, walks, spends time between home in Hamptons and city. Seeking male with similar interests. NYM L541

Accomplished, Dynamic Gentleman—Passionate in pursuits, European in sensibilities, tall, attractive appearance and, at 41, soaring. Destined to meet remarkable and exquisite female counterpart. NYM L542

Philadelphia Woman—Professional, bright, attractive young 40's, seeks successful, literate, athletic man. NYM Y510

LI Lady—37, attractive, unpretentious, seeks nice guy for my 'one and only'. NYM L544

Pretty MD—32, eschews academic career, embraces domesticity. Seeks brilliant extrovert, over 5'10". NYM C970

Neat, Sweet and Petite—Intelligent young woman seeks romantic man (25-35), for long walks, good talks and Sunday brunch with the New York Times. No photo necessary. Woo me with your words. NYM L545

NJ Retiree, 65—Recently widowed after 40 years of being a faithful husband. Realize life must go on. Tall, handsome, high energy level, interested in traveling, dining, sports and romance. They say life begins at 40 - that's what they say. Please send photo and bio so I can tell you what I say. NYM Y380

Gorgeous Female MD, 33—Witty, outspoken, devastatingly sexy and feminine. Seeking very handsome professional man, 28-38. Note/photo/phone. NYM C938

Handsome Skier, 6'—42, Catholic, seeks classy, chic lady, 27-37, for good times, commitment. Photo. NYM Y512

Gregory Peck, Jewish Version—Romantic, semi-retired chairman, just divorced - cultured, vibrant, witty, affectionate, affluent. Dynamic package for delivery to chic, pretty, bright, sensual companion. Photo, please. POB 43254, Upper Montclair, NJ 07043

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM C991

Dark Hair, Blue Eyes—Slim professional female, open, outgoing, many interests, seeks successful male with warmth, wit, brains, 42-55. NYM C987

Nice Jewish Boy—29, loves everything from skiing to Scrabble, cooking to the Caribbean and, of course, the Sunday NY Times puzzle, seeks lady, 20-30, with similar tastes. Photo helpful. NYM Y547

Wonderful Man:—A wonderful woman awaits you! Beautiful inside and outside, warm, full of fun, professional woman, 5'8", seeks caring, sincere male, 39-45. Note/phone/photo, please. NYM C856

Marriage-minded **(46)**—Jewish, successful investment banker, is keen to meet lively companion of 35-40 years of age, who is not only ambitious and warm-hearted but fully comprehends the ups and downs of life. Has a home in New York and the Hamptons. Photo please. NYM L572

Woman—48, Italian, Delancey Street values, Moonstruck tastes, seeks Mr. Right. NYM C894

TV-Producer, Novelist, Humorist—Attractive, happy, semi-intellectual, 45, seeks bright, good-looking woman interested in writing, art, film, TV. Note with foto please. NYM L573

Ramones Rule, Bowie's Cool—Jewish guy seeks fair lady. NYM C983

Gay Woman, 33—Sincere, compromising, attractive, fun-loving dynamo, is looking for a lady of stature to share fabulous times with. NYM L574

If You Are—Male, 35-45, very fit, into arts, a success, educated, good looks, I'm the above female, blond, petite and I ski. Note/photo, please. NYM C998

This Is Not—A "gorgeous-gal-seeks-gorgeous-guy" ad. Jewish female, 36, vegetarian, seeks nonsmoker who values inner-goodness and believes in friendship-first relationship. NYM Y551

Beautiful MD—Accustomed to the finest. Warm, secure and supportive. Wishes to inspire accomplished, dynamic, high energy man, 40 to early 50's. Photo a must. NYM L586

My Aim Is True—Confident, caring cuddler. I am 29, athletic, very handsome, well-grounded and successfully self-employed. If you are a warm, playful, fit and adventurous Jewish woman who values honesty, intimacy and romance, I would love to hear from you. Please send note and photo. NYM L580

Happy With Life—5'2", big brown eyes, 36, successful Jewish female who likes the outdoors, to travel, run, take photos, laugh. Seeks nonsmoking, athletic Jewish male, 33-45, with similar interests, to share good times now and maybe forever. NYM Y549

On Occasion Two People Meet—who share integrity, commitment, friendship, strong family values, laughter, self-assuredness and live life fully. This LI Jewish woman, 39, is one half. Are you the other? NYM L582

Take A Chance—On an attractive, Jewish (non-religious) female, 25, who wants to meet a sincere, romantic guy, 25-34, who enjoys movies, long walks and skiing. Photo/phone/note. NYM F032

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 633

BY MARY ANN MADDEN

Grant Tinker, Peter Pan, Skippy, Charlie Brown, Snoopy, J. Edgar Hoover, Henrik Dam, Rhett Butler, Robert E. Lee, Grant Tinker

Above, free association. Competitors are invited to provide a list of ten familiar names (each related to the preceding and following), for a total of ten names, including bookends.

Results of Competition 630, in which you were asked to invent the unappealing first sentence of a best-selling novel.

Report: It was a dark and stormy night. Bang, bang, bang, bang, bang: Three shots rang out and I was off on the shortest report of my life. To wit: You displayed a penchant for women of shady character and shining achievement, captains of industry, and soldiers of fortune. Also, a certain *je sais quoi;* the ability to misread rules. The dreaded more-than-one-sentence opening: those who submitted such entries have been rounded up with the usual suspects and will be disarmed. Meanwhile, deal, if you will, with these. They're disarming, too.

First Prizes of two-year subscriptions to "New York" to:

My name is Jennifer.

Natalie Jubelirer, Sharon, Pa.

My gaze began at her perfect feet, each voluptuous toe bursting with erotic promise, and then traced the line of her delicate but seductively supple ankles set so perfectly beneath criminally smooth calves and saucily ovoid scar-free knees; and I continued up, up, up, hungrily eyeing her insanely inviting thighs jutting insolently out of firm, round hips set with exquisite symmetry below her flat, taut belly with its impudent, protruding navel; and, as my knees began to weaken as I continued up her thorax, appreciating each flawlessly placed rib, her epic,creamy, perter-than-pert breasts, willowy arms and ivory shoulders, I pondered the violent, violet gash in the middle of her perfect neck and wondered how much more beguiling the whole effect would have been if she had had a head.

Ray Ivey, N.Y.C.

Is there anything more wonderful than a furry pup unless it's the smell of fresh bread?

Nancy Moavenzadeh, Shaker Heights, Ohio

Runner-up Prizes of one-year subscriptions to "New York" to:

As I reached across the Biedermeier commode to pour myself another Stoli from the Steuben carafe (a gift from Prince Constantin), my hand began to tremble uncontrollably, a sign, I later realized, that my evil twin had escaped from his cell on Devil's Island, intent on righting life's injustice.

Larry Laiken, N.Y.C.

I could begin this story with cousin Mason's funeral or the strange letter from Lavinia, but either way, the reader will wonder at my credulity.

Selma Ellis, Glenview, Ill.

Guy de Blois, as usual, bowed low before the prince, but in a trice, his concealed dirk found its mark and plunged 20 million Frenchmen into mourning, recriminations, and war.

Richard Burke, Ho-Ho-Kus, N.J.

And Honorable Mention to:

"Not for nothing was I named a Heroine of Soviet Socialist Republic," thought Irina Petrovska Kalinina as, tossing back her gorgeous blonde tresses,she pushed her way through the crowd of gaping foreign tourists and strode confidently across Red Square toward the Administration Offices.

Oliver M. Neshamkin, M.D., N.Y.C.

From the rock upon which Eben and his Jo gazed, the clouds scudding the sunset were markers which Heaven arranged to show them all—even the tiny babe, which the wife now held in her arms—the new land, clearer in their minds than on their rough map.

Bill Jaker, Harpursville, N.Y.

Eyeing my husband's 25th-anniversary gift, a bracelet of emeralds and diamonds, I smile at my careworn mother's words: "The old rich marry rich and they stay married"—because I was broke when I married old-rich Jason, and I've outlasted four of his mistresses.

Eileen King, San Francisco, Calif.

Detective Fogarty correctly inferred that the words "damaged goods" pinned to the label of dead plastic surgeon Remir Ospanato's blue blazer were not a cosmetic touch, but the last desperate act of a scarred soul.

Alan Levine, Massapequa, N.Y.

I love my wife and never intended to stray, but there was a certain something about the aquamarine-haired usherette in candy-cane slacks (with a panty line visible from three states) that caught my eye.

Claude Dukenfeld, Cambridge, Mass.

Desuetude invaded my consciousness, disturbed my rhythm, until Maman yelled, "Marcel, blow out that damn lantern and go to sleep."

Bill Zimmerman, Cherry Hill, N.J.

Drawing on the mysterious energy imparted to it by the unseen moon, a singularly unspectacular wave broke on the sandy shore, bringing with it the badly decomposed body of Derek S'Anville.

Judith Klein, E. Brunswick, N.J.

"Born wivin the sound of Bow Bells, you've come a long way, Baby," Baby thought as he surveyed the fabulous kingdom he'd carved out of the jungle, "an' none of it 'ardly ma'ers wivout love."

Netta Heimann, N.Y.C.

It wasn't true at all, of course; none of it had ever been true.

Susan H. Llewellyn, N.Y.C.

"I have ridden far; my horse is flecked with foam!" bellowed Prince Myles on his return from Windemere, but meat and fresh raiment were not to be provided until King Gary was done with the concubines.

Scott Nash, Brookline, Mass.

"This gossamer gown is so truly *you,* Madam, with its swirling, cascading, wondrously spirited descent, like a waterfall, over your classically contoured body!" enthused Jacques, her couturier.

Margaret D. Dale, Longmeadow, Mass.

The gentleman in the green suit acted pretty frisky for a guy with a pair of scissors sticking out of his back.

Nancy Gibson-Nash, Brookline, Mass.

He greeted the tidal wave of applause, which erupted like a clap of thunder, with a sweet smile, a broad grin, and then uncontrollable laughter.

Albert C. Hurwit, M.D., Hartford, Conn.

The night Guy Merriweather's *My Mother's Son* closed, after thirteen peformances, Guy locked himself in the secret room behind the painting of Tarquin raping Lucretia, removed from its crimson wrappings the wax image of Frank Rich, and held it over a flickering flame.

A. Weiss, N.Y.C.

It was obvious that Cassandra was a unique woman, having become an accomplished sackbut player before her ninth birthday.

Sheila Tischenkel, Miami, Fla.

Brad crashed his 1988 red Ferrari into a tree, and when he came to,a pretty,blonde-haired, blue-eyed girl in her late teens was staring at him in her poodle skirt and white sox, while her portable Philco radio blared Bill Haley and the Comets' "Rock Around the Clock."

Sal Rosa, N.Y.C.

The early-morning Los Angeles sun, peeking through the venetian blinds, was playing a tune on Sgt. Matt Brady's face as he slowly rubbed his eyes and cleared his head in preparation for the most important day in his 32 years on earth.

Cassie Tully, Spring Valley, N.Y.

Jeremy sensed it, the minute he woke up, that she was gone and he was alone in the condo with only her forgotten Filofax to remind him of the evening before.

Robin Soboti, Elberon, N.J.

My job's gilding gold, but I paint lilies for fun.
Jan Leary, Chicago, Ill.

I pulled back the sleeve of my Armani and glanced at the Rolex Oyster; it was time to get out of the Mercedes and make the switch.
Brian Plante, Fords, N.J.

As the celebrated Lady Rebecca Bosworth stood in the wings awaiting her cue, she turned and saw him—old, disheveled, but still with the same stabbing eyes, piercing her from the shadows, and she was suddenly transported to a small theatre in the outskirts of London where first she met the notorious Geoffrey Harcourt.
Elizabeth Martin, Lyndhurst, Ohio

Laughing, he removed his glass eye, rolled it across the table, and began to reminisce about the CIA.
Farah Walters, Moreland Hills, Ohio

"Nuke a broccoli soufflé in the micro while I cleanse off a sweat I've worked up sculpting," shouted Ray Del Rage, our town's current king of Punk-Beaux Arts.
Jack Ryan, N.Y.C.

"Not again!" Enoch thought aloud as he watched the blinking, disc-shaped spaceship settle silently in the north field, behind the Rayburns' barn.
Viktor Blume, Sayville, N.Y.

He awoke groggily, wondering vaguely how he'd got cheese spread in his eyebrows and what he was doing clad only in a frilly pink negligee in the cold, damp bus station in Tijuana.
Ogden Nield, N.Y.C.

Sitting at a sidewalk café in the Piazza Navona, sipping espresso from a white porcelain cup, watching the Fiats play bumper tag, Skip Myers thought it was a lot different from Monument Circle in Indianapolis.
Marilyn Crystal, Scarsdale, N.Y.

The pale young beauty whispered, "Dr. Frantz?" as she timidly entered the spacious office. "I have just inherited a hundred million dollars, and I want you to transform me into a completely different woman than I am now."
Dolly Hecht, N.Y.C.

With dawn, and the promise of a new day fraught with agonizing decisions less than two hours away, Monique stirred fitfully in bed as she reached her hand out for the comforting warmth that should have been Ian.
Miles Klein, E. Brunswick, N.J.

In her open convertible, glorious blonde hair streaming, little did Moira realize that there was no admiration in the haunted eyes behind the dark glass of the adjacent great limousine.
Raymond E. Benenson, Niskayuna, N.Y.

Ticky (a childhood nickname he'd always detested but never outgrown) is like a man selected from the dessert cart: pretty and frothy on the outside and lacking nutritional value within—how bizarre that F. Tickworth Demarest should have become president of the United States.
Bob Shafarman, W. Orange, N.J.
sp. ment.: Henry F. Beechhold, W. Trenton, N.J.

In her semi-conscious sleep, Marcia heard it again from Tom's slightly ajar lips—the sound of her husband's sleep-induced huskiness as he called out not her name . . . but that of Penelope, her sister.
Myron Leiman, D.D.S., Jackson Heights, N.Y.

I realize now how they traced me: A computer glitch at MI6, picked up by Interpol, automatically slid over to both the FBI and the CIA; only what I couldn't understand was why Natasha was in my dreary Kensington bed-sitter that night, stark naked and suddenly speaking fluent English.
James Elward, N.Y.C.

Like, don't tell me you like know what it's like to be like me, you know, like beautiful and rich in N.Y.C. with like nothing to do but like learn to like myself as my analyst says.
Laura Shea, Brookline, Mass.

Now the story can be told of how a strange creature was killing off an entire shipful of men, one by one, but in the end, it turned out to be the captain doing it all.
Chris Lewnes, Brooklyn

Wily and experienced Phil Morgan had doubts about what he was doing playing stud poker at 3 A.M. in a joint called Mom's with a guy called Doc.
Carl Wolfson, Spring Valley, N.Y.

Tymbre wrestled silently with Wamsutta sheets as the entire N.Y.C. Sanitation Department played outside her pre (Vietnam) war building; hours before the alarm would ring, confusion clogged her sleep concerning tonight's party—did Tory say poker or polka?
Jeff Tenzer, N.Y.C.

Does art really imitate life or life art, Isabella mused dreamily as she daubed ocher highlights onto the serpent's tail that snaked down the naked thigh of her supine lover, the wet, glistening oils mingling with the moist sweat on the body of the man who had just made love to her to the soothing drone of cellos anchoring Pachelbel's Canon, the perfect image of the spiraling circle of their lives.
Carol W. Rosenberg, South Bend, Ind.

Neat, clean, bright, polite, obedient, back then, as a child, she seemed to . . . Brevity had always been acceptable.
Sue Moloney, West Milford, N.J.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 633, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by November 25. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 19-26 issue. Out-of-town postmarks are given three days' grace.

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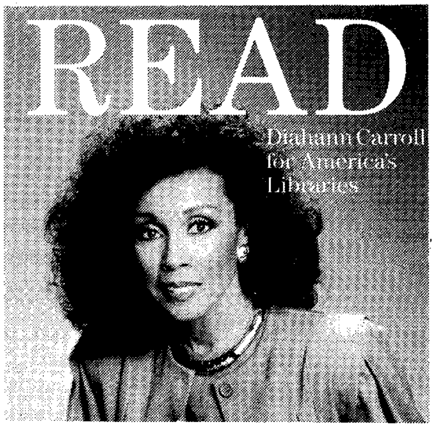
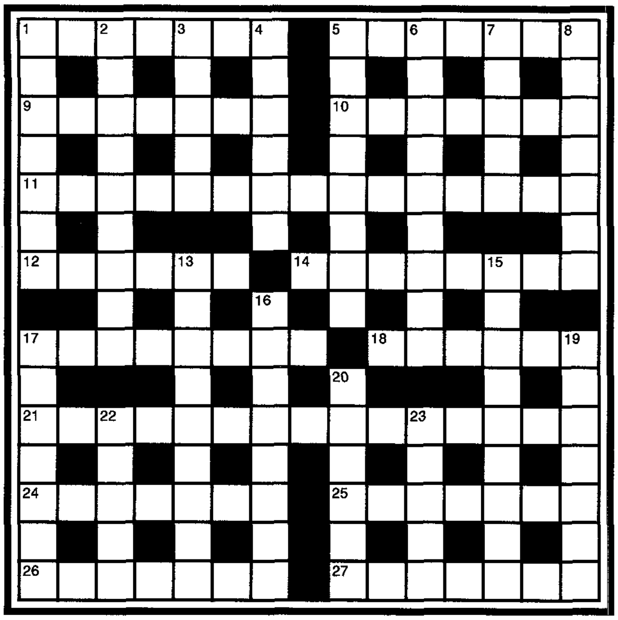


‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Low interest rate. (7)
5 An old measure for copper coin given to us. (7)
9 Quicker to have a small whisky on the jetty. (7)
10 Cat-like as a cat and its lives. (7)
11 Maxim for a dumb blonde? (7, 2, 6)
12 Heard initially when handling ignition system, in Rolls Royce? (6)
14 Relish major excursion mid-April, before noon. (8)
17 Ingress curtailed—turns out duplicate key needed to set things in motion. (8)
18 One going to be rich. (6)
21 Thunder and heat were cause of listlessness. (5, 3, 7)
24 Everyone drew round and agreed. (7)
25 Agree ten is too much yet too little to fit into this group of youngsters. (7)
26 Put on, for example, a letter-head in Ireland. (7)
27 Where Tabitha can usually be found. (7)



DOWN

1 Instrument the group noticed. (7)
2 Pulverise—pulverise, it’s loathsome! (9)
3 Spirit record player from hostelry. (5)
4 Revolutionary spirit giving rise to a dire deed. (6)
5 King’s constitution called for salad. (8)
6 Labour record in Holy Writ. (4, 2, 3)
7 Did one’s best but was still brought to justice. (5)
8 Bone of sea-bird in addition. (7)
13 Looking about. (9)
15 Plastered, you wouldn’t expect a polished performance from them? (9)
16 Poles had to be used, building this plant. (8)
17 Her Majesty put out when Edward briefly blew his top. (7)
19 Half-dead rook left by the river. (7)
20 Change the whip. (6)
22 Lady cooked novel starter for him. (5)
23 Irritating, that’s what brace can be. (5)

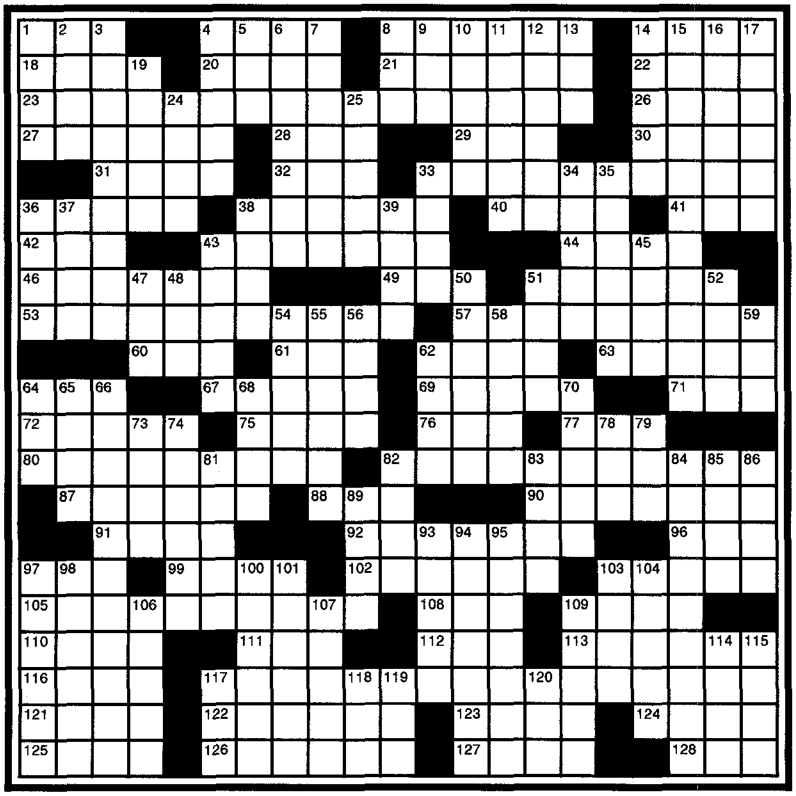
‘NOVEMBER PEOPLE’: ‘CUE’ CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Like Leroy Brown
4 Prop for a Marx
8 First 6 of 26
14 Amo, ——, amat
18 Of lyric poetry
20 Ripening catalyst
21 Lorne or Graham
22 Arctic European
23 11/25
26 Lake that sounds weird
27 Short sock
28 Chance —— lifetime
29 Resinous substance
30 One of the Kings
31 Singer Laine
32 Partner of vigor
33 11/12
36 Dish of greens
38 Caspian caviar
40 This, to Juanita
41 Cobb namesakes
42 Call —— day
43 11/20
44 Nanking nursemaid
46 Overdue debts
49 Bandsman Brown
51 Pullover garment
53 11/6
57 11/5
60 Glove leather
61 Orthodontist’s org.
62 “Judith” composer
63 Intoxicating
64 Flak sound
67 Champing at the bit
69 Nile capital
71 Dry, as wine
72 Tartan design
75 Barrel for amontillado
76 “To Each —— Own”
77 Sold out, on B’way
80 11/5
82 11/20
87 Takes exception to
88 Paul’s “Exodus” role
90 Conceal
91 Port near Brindisi
92 11/15
96 Actress Balin
97 “ —— ramblin’ wreck . . .”
99 Poland’s Walesa
102 River formations
103 Kind of bear
105 11/6
108 Subway line in 59-Down
109 Crosby son
110 A Paris airport
111 Suffix for corpus
112 Diamond club
113 T. S. and George
116 False witness
117 11/8
121 Scale start
122 Cook up concepts
123 Mardi ——
124 Freshwater dolphin
125 Means justifiers
126 Avian imitator
127 Girl in a Salinger story
128 U.S. pol. party

DOWN

1 Half a Polynesian island
2 Point after deuce
3 11/30
4 Couldn’t help but
5 Back in time
6 Took away
7 Side view
8 Actor’s rep.
9 Undies item
10 Violin’s big brother
11 Cheapen
12 Depicts onstage
13 Bog
14 Shake like ——
15 11/21
16 Bee enclave
17 Shells out
19 Type of lily
24 Papyrus, e.g.
25 Belgian city
33 TV partner of “the Fat Man”
34 In the least
35 Starve
36 Anna Leonowens’s destination
37 Longfellow’s “The Bell of —— ”
38 Autumn pear
39 Solidifies, as an aspic
43 New Mrs.
45 “. . . blackbirds baked in ——”
47 Cartoon squeal
48 Cuckoo’s kin
50 Wrenching injury
51 Litigant
52 Lump of tissue
54 Horrible Viking of comics
55 Ukrainian seaport
56 Songbird
58 Absinthe flavoring
59 Big Apple abbr.
62 Need liniment
64 Aries-Taurus mo.
65 Clumsy fellow
66 11/20
68 One-spots
70 Willow twig
73 “La Douce”
74 In a glum manner
78 Playtime, for short
79 Nebraska governor
81 Sorrow
82 Writer André
83 Two of these make an African fly
84 11/12
85 Sicilian volcano
86 Annals unit
89 Funny Foxx
93 Courtroom excuse
94 Unfamiliar
95 Prattles, British style
97 Tristram’s love
98 John Wayne’s real first name
100 Longest-lived insect
101 —— -skelter
103 Feel
104 Pygmy antelope
106 Ancient stringed instruments
107 “Merry Widow” composer
109 Gaggle members
114 The Kingston group
115 Take a photo
117 Gymnastic feat
118 From —— Z
119 Left the work force: abbr.
120 Amateur radio operator



Solutions to last week’s puzzles appear on page 170.

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